

PROCEEDINGS  
OF THE  
18th ANNUAL CONVENTION  
OF  
THE CANTORS ASSEMBLY  
OF AMERICA

SUNDAY THROUGH THURSDAY, MAY 2ND - 6TH, 1965  
AT GROSSINGER'S, LIBERTY, NEW YORK

## THE CANTORS ASSEMBLY OF AMERICA

July 1, 1964 to June 30th, 1965

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## Ex-OFFICIO

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David J. Kane Arnold H. Schraeter  
George Wagner

# **PROCEEDINGS**

O F T H E

## **18th ANNUAL CONVENTION**

O F

### **THE CANTORS ASSEMBLY OF AMERICA**

**SUNDAY THROUGH THURSDAY, MAY 2ND - 6TH, 1965  
AT GROSSINGER'S, LIBERTY, NEW YORK**

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Cantors Assembly of America

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*The Proceedings were prepared for publication by Hazzan Samuel Rosenbaum and Hazzan Kurt Silbermann. Grateful acknowledgement is made of the devoted assistance of Mrs. Sadie Druckerman who typed the manuscripts and recorded transcriptions.*

# 18th Annual Convention

SUNDAY THROUGH THURSDAY

MAY 2ND-6TH, 1965

GROSSINGER'S  
LIBERTY, NEW YORK

## Welcome

We welcome you to the Eighteenth Annual Convention of the Cantors Assembly of America.

In these gracious surroundings we look forward to the opportunity to gather together for study and discussion and to strengthen the ties of friendship which unite us all.

Our program has been arranged to provide the time for re-studying professional skills and for discussing mutual problems. It also offers an opportunity to hear new ideas, new music in order that we may all gain a new perspective on the ministry of the hazzan.

We extend an especially warm welcome to the many devoted lay synagogue leaders who annually participate in our proceedings and upon whom we have come to look as warm friends of our sacred calling.

We urge colleagues and friends of the Cantors Assembly to make the most of every opportunity and to participate fully in all sessions. Only in that way can this Convention have meaning beyond its own limited time. A sincere effort will be made by the Management Committee to begin and conclude each session exactly on time. Your cooperation will be appreciated.

With every good wish for a stimulating and enjoyable Convention.

THE CONVENTION COMMITTEE

## SUNDAY, MAY 2ND, 1965

4:00 P.M. **REGISTRATION**  
*Upper Lobby*  
*Convention Desk, Registration Lobby*

**Television Room** **CONVENTION EXHIBITS**  
*Display of Jewish Music, books, synagogue ritual objects, educational materials. Exhibits will be open until 5:30 each day. Exhibits will be closed during all sessions.*

6:00 P.M. **MA'ARIV SERVICE**  
*Convention Synagogue*  
*Officiating:*  
**HAZZAN SAUL KIRSCHENBAUM**  
*Beth Judah Congregation*  
*Ventnor, New Jersey*

7:00 P.M. **OPENING BANQUET**  
*Dining Room*  
*Chairman:*  
**HAZZAN SOLOMON MENDELSON**  
*East End Synagogue of Long Beach*  
*Long Beach, L.I., New York*

*Havah Nashir:*  
**HAZZAN JOSEPH LEVINE**  
*B'nai Jacob*  
*Orange, Conn.*

*Birkat Hamazon:*  
**HAZZAN ABRAM BRODACH**  
*Temple B'nai Abraham*  
*Meriden, Conn.*

*S'firah:*  
**HAZZAN SAMUEL LAVITSKY**  
*Temple Beth El*  
*Cranford, New Jersey*

10:00 P.M. **GROSSINGER PROGRAM**  
*Terrace Room*

## MONDAY, MAY 3RD, 1965

8:00 A.M. **SHAHARIT SERVICE**  
*Convention Synagogue*  
*Officiating:*  
**HAZZAN MORRIS OKUN**  
*Temple Beth El*  
*Norfolk, Va.*

*Baal Koreh:*  
**HAZZAN JOSEPH J. WIESELMAN**  
*Temple B'nai Israel*  
*New Britain, Conn.*

*D'var Torah:*  
**RABBI JACOB AGUS**  
*Beth El*  
*Baltimore, Md.*

9:00 A.M. **BREAKFAST**  
*Dining Room*

10:00 A.M. **FREE TIME**

1:00 P.M. **LUNCHEON**  
*Dining Room*  
*Birkat Hamazon:*  
**HAZZAN RALPH P. SANDLOW**  
*Beth El*  
*Phoenix, Arizona*

## MONDAY, MAY 3RD, 1965

### 3:00 P.M. EIGHTEENTH ANNUAL

#### New Lobby Mtg. Rm. MEETING OF THE CANTORS ASSEMBLY OF AMERICA

*Executive session; members and wives only.*

Chairman:  
HAZZAN SAUL MEISELS  
President

Secretary:  
HAZZAN SOLOMON MENDELSON  
*Regional and Committee Reports  
are included in Kits*

#### REPORT OF THE EXECUTIVE VICE PRESIDENT

HAZZAN SAMUEL ROSENBAUM  
INDUCTION OF NEW MEMBERS  
HAZZAN MORRIS LEVINSON  
*Chairman, Membership Committee*

#### REPORT OF THE NOMINATIONS COMMITTEE

Chairman:  
HAZZAN WILLIAM BELSKIN-GINSBERG  
*Philadelphia, Pa.*

#### ELECTION OF OFFICERS AND EXECUTIVE COUNCIL MEMBERS GOOD AND WELFARE

### 6:00 P.M. MA'ARIV SERVICE

Convention  
Synagogue  
Officiating:  
HAZZAN IVAN E. PERLMAN  
*Temple Emanu-El  
Providence, Rhode Island*

#### INSTALLATION OF NEWLY ELECTED OFFICERS AND MEMBERS OF THE EXECUTIVE COUNCIL

Installing Officer:  
HAZZAN WILLIAM BELSKIN GINSBERG  
*Philadelphia, Pa.*

### 7:00 P.M. DINNER

Dining  
Room  
Chairman:  
HAZZAN ARTHUR KORET  
*Emanuel Synagogue  
Hartford, Conn.*

Birkat Hamazon:  
HAZZAN ROBERT ZALKIN  
*Congregation Beth El Zedeck  
Indianapolis, Indiana*

S'firah:  
HAZZAN HARRY BROCKMAN  
*Congregation Shaarey Torah  
Brooklyn, New York*

Havah Nashir:  
HAZZAN ARTHUR YOLKOFF  
*Temple Beth Israel  
Providence, R.I.*

### 9:00 P.M. OPENING SESSION

#### "MUSIC OF FAITH"

A concert of music of the Psalms of  
the three great faiths in memory of  
MR. HARRY GROSSINGER

ADDRESS:  
THE WONDER OF THE PSALMS  
MR. MAURICE SAMUEL

Concert Participants:  
HAZZAN ABRAHAM DENBURG  
*Beth T'filoh  
Baltimore, Md.*

HAZZAN JOSEPH LEVINE  
B'nai Jacob  
Orange, Conn.

HAZZAN ROBERT ZALKIN  
Beth El Zedeck  
Indianapolis, Ind.  
THE EASTMAN POLYPHONIC CHOIR  
*Eastman School of Music  
Rochester, New York*  
DR. M. ALFRED BICHSEL, Conductor,

## TUESDAY, MAY 4TH, 1965

### 8:00 A.M. SHAHARIT SERVICE

Convention  
Synagogue  
Officiating:  
HAZZAN MOSHE PURJES  
*Flushing Jewish Center  
Flushing, New York*  
D'var Torah:  
RABBI JACOB AGUS

### 9:00 A.M. BREAKFAST

### 10:00 A.M. FREE TIME

### 11:00 A.M. PINCHIK SINGS HIS REPERTOIRE

A workshop on the songs of Volume Two  
of the "REPERTOIRE OF HAZZAN PINCHIK"

Chairman:  
HAZZAN MOSES J. SILVERMAN  
*Anshe Emet Synagogue  
Chicago, Illinois*  
HAZZAN PIERRE PINCHIK  
*New York City*

### 1:00 P.M. LUNCHEON

Dining  
Room  
Birkat Hamazon:  
HAZZAN ROBERT SHAPIRO  
*Temple Israel  
Charlotte, North Carolina*

### 3:00 P.M. PANEL DISCUSSION

#### "THE HAZZAN AND SYNAGOGUE YOUTH: A CHALLENGE"

Chairman:  
HAZZAN GEDALIAH GERTZ  
*Emanuel Synagogue  
Oklahoma City, Okla.*  
Participants:  
DR. ELIJAH BORTNIKER  
*Executive Director  
Board of Jewish Education  
of Essex County, New Jersey*  
HAZZAN DAVID J. LEON  
*Rodeph Sholom  
Bridgeport, Conn.*

### 4:15 P.M. WORKSHOP IN HAZZANUT "FINDING SOMETHING TO SING"

An analysis and demonstration of some  
exciting additions to the hazzanic repertoire  
from the latest publications of the Cantors  
Assembly.

Chairman:  
HAZZAN ISRAEL GOLDSTEIN  
*Jericho Jewish Center  
Jericho, New York*

"HAZZANIC ANTHOLOGY OF  
JOSHUA LIND"  
HAZZAN WILLIAM LIPSON  
*Beth David  
Miami, Florida*

**TUESDAY, MAY 4TH, 1965**

"RINAT HAHECHAL"  
HAZZAN MORRIS LEVINSON  
*Beth El*  
*South Orange, New Jersey*  
"HAZZANIC RECITATIVES OF  
SHOLOM ZVI ZEMACHSON"  
HAZZAN REUVEN FRANKEL  
*Shaarey Zedeck*  
*Detroit, Michigan*

**6:00 P.M. RECEPTION FOR CONVENTION DELEGATES**

**7:00 P.M. MA'ARIV SERVICE**

*Convention  
Synagogue*  
Officiating:

HAZZAN DAVID J. KANE  
*Temple Beth Shalom*  
*Long Beach, California*

**7:30 P.M. DINNER**

*Dining  
Room*  
Chairman:  
HAZZAN SAMUEL ROSENBAUM  
*Executive Vice President*  
*Cantors Assembly*

Birkat Hamazon:  
HAZZAN KURT SILBERMANN  
*Temple Emanuel*  
*Englewood, New Jersey*

Havah Nashir:  
HAZZAN SOL J. SANDERS  
*Congregation Shearith Israel*  
*Dallas, Texas*

S'firah:  
HAZZAN URI FRENKEL  
*Judia Congregation*  
*Los Angeles, California*

**PRESENTATION OF KAVOD AWARDS**

To:  
HAZZAN AARON HOROWITZ  
*Congregation B'nai Jacob*  
*Wilkes Barre, Penna.*

HAZZAN JACOB GOWSEIOW  
*B'nai Amoona*  
*St. Louis, Missouri*

HAZZAN DAVID BRODSKY  
*Jewish Communal Center of Flatbush*  
*Brooklyn, New York*

TEMPLE BETH EL  
*Rochester, New York*  
*Mr. Burton Tanenbaum, Pres.*

CONGREGATION RODEPH SHOLOM  
*Bridgeport, Conn.*  
*Mr. Austin K. Wolf, Pres.*

MR. SAMUEL BUGATCH  
*New York City*

AIMA MUSIC ALLIANCE:  
ISRAEL CULTURAL FOUNDATION  
AND

MR. ISSACHAR MIRON  
*Mrs. Sol Kittay, Chairman*

MR. NORMAN WAREMBUD  
*New York City*

Special Award:

CONGREGATION BETH EL  
*South Orange, New Jersey*  
*Mr. Harold Schaps, Pres.*

Greetings:

MR. GEORGE MAISLEN  
*President*  
*United Synagogue of America*

**REPORT OF THE PRESIDENT**

HAZZAN SAUL MEISELS  
*Temple on the Heights*  
*Cleveland Heights, Ohio*

**10:00 P.M. GROSSINGER PROGRAM**  
*Terrace  
Room*

**WEDNESDAY, MAY 5TH, 1965**

**8:00 A.M. SHAHARIT SERVICE**

*Convention  
Synagogue*  
Officiating:  
HAZZAN SAMUEL FORDIS  
*Valley Beth Shalom*  
*Encino, Calif.*  
D'var Torah:  
RABBI JACOB AGUS

**9:00 A.M. BREAKFAST**  
*Dining  
Room*

**10:00 A.M. FREE TIME**

**11:00 A.M. WORKSHOP IN JEWISH SONG**

*Convention  
Synagogue*  
"THE HAZZAN AS SINGER  
OF JEWISH SONG"

Chairman:  
HAZZAN SAUL MEISELS  
*Temple on the Heights*  
*Cleveland, Ohio*

Participants:  
MR. SHOLOM SECUNDA  
*New York City*  
HAZZAN SHERWOOD PLITNICK  
*Temple Emanuel*  
*Paterson, New Jersey*  
HAZZAN ISAAC GOODFRIEND  
*Community Temple*  
*Cleveland, Ohio*  
HAZZAN SAUL HAMMERMAN  
*Beth El Congregation*  
*Baltimore, Md.*  
HAZZAN JOSHUA STEELE  
*Congregation B'nai Israel*  
*Milburn, N.J.*

**1:00 P.M. LUNCHEON**

*Dining  
Room*  
Birkat Hamazon  
HAZZAN JEROME B. KOPMAR  
*Congregation Beth El*  
*Akron, Ohio*

**3:00 P.M. WORKSHOP IN LITURGY**

*Convention  
Synagogue*  
HALLEL

Chairman:  
HAZZAN MORTON SHANOK  
*Temple Beth El*  
*Lynn, Mass.*

**THE HALLEL TEXTS**

RABBI ZVI YEHUDA  
*Cleveland, Ohio*  
**THE MUSIC OF HALLEL**

Sung by:  
HAZZAN ALTER  
*New York City*  
HAZZAN SAMUEL VIGODA  
*New York City*

## WEDNESDAY, MAY 5TH, 1965

HAZZAN JOSHUA LIND  
*Hyde Park Hebrew Center  
Chicago, Illinois*

### 6:00 P.M. MA'ARIV SERVICE

*Convention Synagogue* Officiating:  
HAZZAN LOUIS KLEIN  
*Congregation B'nai Moshe  
Oak Park, Michigan*

### YIZKOR

Memorial tributes to departed colleagues:  
ISADORE ADELSON ABRAHAM KAPLAN  
BERNARD ALT ADOLPH KATCHKO  
WILLIAM H. CAESAR JACOB KOUSSEVITSKY  
DAVID CHASMAN JOSEPH MANN  
JOSEPH CYSNER GERSON S. MARGOLIS  
HARRY FREILICH ITZIK SCHIFF  
MARCUS GERLICH JACOB SCHWARTZ  
LEIB GLANTZ RUBIN SHERER  
JUDAH GOLDRING HYMAN SISKIN  
JACOB GOLDSTEIN JACOB SIVAN  
WILLIAM HOFSTADER MENDEL STAWIS  
JACOB HOHENEMSER ISAAC TRAGER  
ISRAEL HOROWITZ SOLOMON WINTER

Psalm 121: *Esa Enay — Ephros*

Eulogy and Kaddish:  
HAZZAN ASHER BALABAN  
*Temple Israel  
Wilkes Barre, Pa.*

El Maleh Rachamim:  
HAZZAN JACOB SONNENKLAR  
*Congregation Shaareg Zedek  
Detroit, Mich.*

### 7:00 P.M. THE PRESIDENT'S BANQUET

*Dining Room* Chairman:  
HAZZAN SAUL MEISELS  
*Temple on the Heights  
Cleveland Heights, Ohio*

Birkat Hamazon:  
HAZZAN CHARLES FREEDLAND  
*Tifereth Israel Congregation  
New Bedford, Mass.*

S'firah:  
HAZZAN ISAAC GOODFRIEND  
*Community Temple  
Cleveland, Ohio*

Havah Nashir:  
HAZZAN GEORGE WAGNER  
*Congregation Beth Yeshurun  
Houston, Texas*

### 9:30 P.M. CONCERT OF SYNAGOGUE MUSIC

*Playhouse* Featuring:  
HAZZAN SHABTAI ACKERMAN  
*Congregation Beth Abraham  
Detroit, Michigan*

HAZZAN LAWRENCE AVERY  
*Beth El Synagogue  
New Rochelle, New York*

HAZZAN BEN BELFER  
*Temple B'nai Sholom  
Rockville Center, N.Y.*

HAZZAN MENDEL FOGEL  
*Congregation Shaare Zedek  
Montreal, Canada*

HAZZAN SAMUEL FORDIS  
*Valley Beth Shalom  
Los Angeles, Calif.*

HAZZAN URI FRENKEL  
*Judia Congregation  
Los Angeles, Calif.*

HAZZAN PHILLIP KROHN  
*Congregation Emanuel  
Philadelphia, Pa.*

HAZZAN ALAN MICHELSON  
*Valley Jewish Community Center,  
Supulveda, Cal.*

CONCERT ENSEMBLE OF THE  
NEW JERSEY REGIONAL BRANCH  
*Hazzan Leopold Edelstein, Conductor*

CHOIR OF THE METROPOLITAN  
SYNAGOGUE OF NEW YORK CITY  
*Mr. Lazar Weiner, Conductor*

## THURSDAY, MAY 6TH, 1965

### 8:00 A.M. SHAHARIT SERVICE

*Convention Synagogue* Officiating:  
HAZZAN ISAAC WALL  
*Temple Har Zion  
Philadelphia, Pa.*

Baal Koreh:  
HAZZAN ABRAHAM FRIEDMAN  
*Park Avenue Synagogue  
New York, New York*

D'var Torah:  
RABBI JACOB AGUS

### 9:00 A.M. BREAKFAST *Dining Room*

### 10:30 A.M. PLENARY SESSION *Up. Lobby Mtg. Rm.* ANNUAL MEETING OF THE EXECUTIVE AND NATIONAL COUNCILS

### 12:30 P.M. CLOSING LUNCH *Dining Room* Birkat Hamazon:

HAZZAN DAVID SCHWARZMER  
*Jewish Center of Mt. Vernon  
Mt. Vernon, N. Y.*

*Benediction*  
HAZZAN ABBA YOSEF WEISGAL  
*Chizuk Amuno Congregation  
Baltimore, Maryland*

## **EIGHTEENTH ANNUAL MEETING: CANTORS ASSEMBLY OF AMERICA**

### **PRESIDING**

*Human Saul Meisels*

*President, Cantors Assembly of America*

### **REGIONAL REPORTS**

#### **SOUTHERN REGIONAL BRANCH**

It is once again a pleasure to bring greetings to the Convention of the Cantors Assembly of America from its loyal members of the Southern Region. Once again it is regrettable that this region has had no formal activity, as its members live geographically several hundreds of miles apart. The activities of the individual Hazzan in each of these remote communities of this region play a significant role in bringing to the general Southern communities an otherwise unknown picture of the Hazzan and the field of Jewish music. During the coming year, it is going to be our intention to meet and share our common experiences in one central location. I am sure that I shall have a more satisfactory report of activity to bring forward to the next Convention.

Respectfully submitted,  
*Hazzan Robert Shapiro, Chairman*

#### **TRI-STATE REGIONAL BRANCH**

The Tri-State Region of the Cantors Assembly of America held two meetings since our last Convention at Grossinger's in 1964.

A very well attended two-day Seminar was held in Cleveland, Ohio, on October 12-13, 1964. The President of the Cantors Assembly, Hazzan Saul Meisels, welcomed the colleagues and their wives. He gave a glowing report of the International Conference of Liturgical Music, which was co-sponsored by the Cantors Assembly and AIMA Music Alliance, held in Israel during the past summer. It was evident at the conference that the Hazzan as represented by the Cantors Assembly, has achieved a prestige and standing in the eyes of our brethren in Israel as never before, through his ministry in the Conservative Synagogue, as well as in his interpretation of the liturgy in the Synagogue.

A number of important decisions were made, among them: a) That we shall continue our Music Exchange program, and that copies be made available to all members of the region irrespective of their attendance at regional meetings. b) The chairman of the region Hazzan Reuven Frankel recommended that a Wedding Workshop shall be held at our next Convention. c) Hazzanim who hold part time positions shall not be invited to meetings of the region.

The second meeting took place in Toledo, Ohio, on Monday April 5, 1965. The President of the Cantors Assembly was again our principal speaker. He gave us a detailed report on the reconciliation between the Cantors Assembly and the United Synagogue. The Chairman of the Region gave us a glowing report of the two-day seminar held in Chicago in March 1965 which he attended as a special guest and delegate from

the Tri-State Region.

All the members of the region present gave their solemn pledge to support the National Executive in its fight for the rights and privileges of the Hazzan.

A Concert will take place in Detroit on June 17, 1965 arranged by the Detroit Hazzanim in honor of fifty years in the Cantorate of our esteemed colleague Hazzan Jacob Sonenklar. The proceeds of this Concert will go to the Publications Fund of the Cantors Assembly in honor of Hazzan Jacob Sonenklar.

On both of these meetings presentations of musical selections were made by several colleagues, that were very well received by those present. Copies of these numbers have been sent to all the members of the Region.

Respectfully submitted,  
*Hazzan Louis Klein  
Secretary Treasurer*

#### **CONNECTICUT REGIONAL BRANCH**

The Connecticut Region of the Cantors Assembly (including Connecticut and S. E. Massachusetts) is currently engaged in formulating a schedule of activities for the coming year.

At a recent planning session held in New Haven, the main point of discussion was the revitalizing and reactivation of the region. Now, because of increased membership in the area, we are able once again to organize an ensemble.

A workshop dealing with the proper selection of Wedding Music is being planned for early fall. Each member will be asked to contribute not only ideas but concrete examples of suitable material.

Future sessions dealing with varied aspects of the Cantorate will be held on a regular basis throughout the year. Guest speakers will be invited to participate.

It is felt that a need exists for freer exchange of ideas, such as programs and new music among the men of the region.

We wish to state our continued support of any and all undertakings of the National Organization and further wish to compliment our officers for the efficient manner in which the recent negotiations with the United Synagogue came to fruitful conclusion.

Respectfully submitted,  
*Hazzan Abram Brodach*

#### **METROPOLITAN REGIONAL BRANCH**

It is my pleasure and privilege for the third consecutive year as Metropolitan Regional Chairman to offer the following report on our Region's activities and progress.

1. We have had several interesting and extremely well attended meetings held at the Society for the Advancement of Judaism and at Congregation B'nai Yeshurun in New York City. Our thanks to Hazzanim Mo. he Nathanson and Robert Segal for providing us with beautiful and spacious meeting rooms.

2. One of the main items on our agenda was the finalizing of our plan to re-unite the Metropolitan and the Long Island regions of the Cantors Assembly. I am happy to report that this has been finalized. New election of officers will take place at our next meeting in

of one of the three foundation stones of our Movement. June 1965.

3. During the emergency with the United Synagogue our region immediately held emergency meetings and gave 100% backing to our Executive Board. We are pleased to see the excellent results of the past month.

4. The Metropolitan Region urgently recommend the Medical Insurance Plan and the Pension Plan.

5. I am pleased to report that our members have constantly been available to aid and assist any members who have been stricken.

6. In singing with the Cantors Concert Ensemble our members have created the feeling of comradeship and enthusiasm with one another. We study new music under the able and excellent conducting of our beloved maestro Mr. Richard Neumann.

7. As Chairman I personally wish to thank all the officers and members of our region for cooperating in our combined efforts towards our united goal of dedication and service to our calling.

*Hazzan Arnold H. Schraeter*

#### **NEW ENGLAND REGIONAL BRANCH**

We of the New England Region - Cantors Assembly - consisting of approximately 35 members, hold our regular meetings together with the Jewish Ministers Cantors Association of New England.

Since the majority are members of the Assembly we combine the activities of the region. The meetings, beside providing an opportunity for members to exchange greetings, ideas and views on music, also (as the minutes record) give us the opportunity to evaluate the individual cantor in relation to his congregation, his community, his region, the national body, as well as to express thoughts on steps necessary for the general evaluation of the status of the cantors.

A Hazzanic workshop was held on February 11, 1965. Hazzan Max Wohlberg, noted composer and lecturer on Nusach and Music of the Synagogue at the Cantors Institute of the Jewish Theological Seminary, was the guest speaker.

The day was very enlightening to all who attended.

In addition to the purposes aforementioned, these meetings serve the very important function of cementing excellent relationships among all our members.

Our special thanks go to Hazzan Leon Masovetsky for his illuminating instruction to us in Torah with emphasis on the Hazzan.

The cooperation existing between the Jewish Ministers Cantors Association of New England and our Assembly, comprising Orthodox, Conservative and Reform Cantors is excellent, and is one of the finest bodies of Cantors that can be found anywhere in this country.

Respectfully submitted  
*Human Irving Kischel*

#### **NORTHERN NEW YORK - CANADA REGIONAL BRANCH**

We of the Northern New York-Canada Region of the Cantors Assembly of America, consisting of eight members, held three meetings during the past season. As a result of the small size of our group and the

great distance which separates us, we have had some difficulty in meeting regularly.

On Sunday December 6th, a Chanukkah Concert was given at Temple Sinai, Buffalo, N. Y. through the joint efforts of the following Hazzanim and their respective combined choruses, which gave us a grand total of over thirty-six voices:

Temple Beth El, Hazzan Gerald DeBruin  
Temple Sinai, Hazzan Alan Edwards  
Temple Emanu-El, Hazzan Charles Gudovitz  
Temple Beth David-Ner Israel, Hazzan Israel Zimmerman

Cantor Moses Silverman, who was the guest hazzan, sang a program of cantorial and Yiddish selections which were very well received. Hazzan Samuel Rosenbaum delivered an address to the assembly on "The Enhancement of the Hazzan Ministry" and brought greetings on behalf of the Cantors Assembly.

This region wishes to place itself on record as enthusiastically endorsing the action of the Executive Council with regard to relations with the United Synagogue and the Social Security Board.

Respectfully submitted

*Hazzan Alan Edwards*

#### **ANNUAL REPORT OF THE EXECUTIVE VICE PRESIDENT**

**HAZZAN SAMUEL ROSENBAUM**

Mr. President, dear Colleagues and Wives:

It is with deep personal pride and pleasure that I greet you and bid you welcome to this *Hai* Convention of our Assembly. I deem it a particular honor to report to you, as I have each year, on the progress which the Assembly has made over the past year. I know that you will understand that any pride which I may take in the growth of this organization is mostly on your behalf, because it is you who have helped this Assembly to grow and to prosper. I am indebted to you and to the Almighty that I have been permitted to sit in a place in this organization which offers me the opportunity to view the evolving image of the American hazzan in its grand entirety. This particular pleasure is one which I would like to share with you.

Those who follow the activities of the Assembly through the correspondence and minutes which are distributed to each member know fairly well the practical details of this year's activities. I think it is the function of this convention and of my report to interpret those statistics, to evaluate them and to present for your approval or rejection the direction in which we should move in the year that lies ahead.

This year has been one of extraordinary development and activity. It is the year which began with the suddenness of a summer storm, with a thunderbolt out of the blue, when, on June 11th, the United Synagogue released its unfortunate memorandum to rabbis, hazzanim and presidents of congregations.

I am pleased that we can now recount this episode in gladness. I think it would serve little purpose to repeat here the unhappy and coarse details of the treatment which we received last summer at the hands

What is more important and what we *should* give attention to, is the promise which the future holds because of the resolution of our differences with the United Synagogue. While the brunt of the pain, the arguing, the negotiations, the recriminations were borne by your officers, the stature of each and every hazzan, even the hazzan who is not a member of the Assembly has increased tenfold by what has been achieved in our placement agreement with the United Synagogue.

Now, please do not misunderstand. I am not one that looks only on the bright side of a picture. I know only too well that we do not look out upon an untroubled scene as hazzanim. But I believe that it is proper to take one thing at a time and to consider the assets in their own light and the liabilities in their own light.

What has been gained for the future from our placement agreement with the United Synagogue?

First, the establishment of one single unified agency for placing hazzanim within the Conservative Movement.

Why is this important?

1. We are not any longer in competition with another agency. When a position opens up we need not worry that another agency will jump in ahead of us and push in a man who will accept less than he should - because he is less competent than he should be - and steal the position from a legitimate and competent colleague.

2. We now place a hazzan with the full authority and weight of the United Synagogue.

3. The United Synagogue, through its representatives on the Joint Placement Commission, even in this short time, has become increasingly aware of the needs of the hazzan; of his capabilities, of the special contribution he makes to the life of a synagogue.

4. Because of this agreement all of the recommendations contained in the United Synagogue's Guide to Congregational Standards have been extended to cover the hazzan. Among these are such things as tenure, increments, retirement, etc.

Again, this does not mean that all problems concerning placement have been solved or that the mighty United Synagogue will rise up in full array and do battle for the hazzan. But at least the machinery is here. It is possible for such a thing now to happen. It has already happened and will continue to happen so long as we continue to see to it that the Commission operates with concern for the needs of the hazzan.

5. The Cantors Assembly has given up virtually nothing of its autonomy, of its independence. It is true we are now a constituent organization of the United Synagogue of America. And there has been some legitimate and serious questioning as to why we, as a body of clergymen, rightfully belong under the protective umbrella of a lay organization. However, we find that the Jewish Theological Seminary is also "a constituent organization of the United Synagogue of America." We find that the Rabbinical Assembly of America is "a constituent organization of the United

Synagogue of America," as well. The strength and authority of these organizations has not diminished one whit by dint of this relationship. The strength and authority of the Seminary and the Rabbinical Assembly are the result of their history and of the sphere of their influence. Any strength which the Cantors Assembly amasses through the strength of its individual members will not be discounted because we are also a constituent member of the United Synagogue of America.

Unpleasant as it may be to some, the facts of life are that there are only three umbrellas under whose protection we can function within the Conservative Movement. The Seminary is an academic institution and did not see fit to invite any other organization to find a place under its aegis. The Rabbinical Assembly is an organization of rabbis serving the Conservative Movement. It is very unlikely that the Rabbinical Assembly would have gone to the trouble of making a special arrangement in order to welcome the Cantors Assembly to its protective care. This is not to say that we do not look forward to ever better relationships with that organization or that we have some secret fear of it. It would be wonderful if the Rabbinical Assembly reaiized the great mutual benefit which could accrue to the entire Conservative Movement by a closer relationship and deeper understanding between the two organizations.

So we had no choice but to be classified with the one organization in the Movement that does accept constituent bodies. But, again, let me state that we were not requested to nor did we give up one iota of independent action, independent expenditure of funds, independent choice of professional executives or independent choice of a governing body. We agreed to abide by the By-laws of the United Synagogue. These have been carefully scrutinized. There is nothing in them which need give us any concern. We have never done anything in the course of our past eighteen years which was at variance with these By-laws. We hope that it will never be necessary for us to do otherwise in the future. We have received official representation on the two major governing bodies of the United Synagogue and have been assured that no action of the kind which was taken by the United Synagogue last June can ever be taken again without our prior knowledge and without an opportunity to defend ourselves against any charges which might be brought against us.

Briefly, then, I have tried to sketch in a few of the reasons for our acceptance of the placement agreement with the United Synagogue. While it may dismay some that we had made peace with an organization that reviled us and insulted us, it is a fact of life that a mature organization, just like a mature individual, cannot carry a hatred around in his heart forever. Such a hatred, no matter how justified in its origins, cannot help but breed other hatreds. Hatred overpowers a human being, deprives him of his balance and common sense. It is the mature and confident person who understands this and works to abolish hatred. Is this not, after all, what the history of our people teaches us? How can we ignore a 4000 year admoni-

tion - *bakesh shalom v'radf ehu*, seek peace and pursue it?

As a final bonus to this agreement we are now in a position to be involved in the placement of students and non-members as well. When we acted on our own, men who followed our discipline were at a disadvantage because non-members and others were not required to act in the same moral and ethical fashion. Today all hazzanim and would-be hazzanim must meet the requirements which we of the Cantors Assembly set down for ourselves. No one who is unworthy of the title hazzan will be permitted to be placed through the Conservative Movement. We cannot under-estimate the importance of this provision of our agreement.

Insofar as our members are concerned they will still be in the hands of dear and respected colleagues. While Morris Schorr may have another title and sit in another office, he is still the same wonderful Morris Schorr who has served this Assembly faithfully and devotedly for almost its entire lifetime. He has now assumed a tremendous responsibility. I am certain that he will carry it with the same loyalty, the same devotion and the same success with which he has carried out all of his previous responsibilities. His colleagues on the Commission, Morris Levinson and Abe Shapiro have likewise been tried and tested by years of experience and have never yet been found wanting. We are grateful to Sol Mendelson who, in true brotherliness, has assumed some of the duties of Abe Shapiro, both in his congregation and in the Assembly, during his period of convalescence. We look forward to the time in the near future when Abe can return to active duty on the Joint Placement Commission.

Acting as an adviser and consultant committee to members seeking placement is a new committee staffed also by hard working and sincere colleagues. David Leon is the Chairman of the Standards and Qualifications Committee. Yehudah Mandel, Morris Levinson, Kurt Silbermann are his co-workers. We thank God that when a hazzan is in need of assistance he will be in the hands of such devoted colleagues.

So, in drawing the balance sheet on this aspect of our year's activity we must conclude that in the grand overall picture our agonies of the last several years have been turned into gladness. The cost has been a great one in money and in heart but I think the years ahead will prove that they have been worth-while sacrifices. I know that those of us who were involved are not sorry that we have made them.

This past year was also the year in which the Cantors Assembly of America was engaged in an activity which was a true first - in the grandest historical sense of the word.

For the first time in the history of our people a body of *shlichei tzibbur* met in Jerusalem to discuss with colleagues from many parts of the world the role which hazzanim can play in the life of the Jewish people. I hope that all of you get the full import of the uniqueness, of the glory of such an undertaking. The words come easily from the tongue: "The first time in 4000 years" but think of that for a while and understand that the Jewish people is a people who has lived be-

cause it has understood its place in history. We cannot overestimate the philosophical, historical and practical import of this conference.

Each one of you received a fully detailed report, some 18 pages, of our activities in Israel. What is impossible to relay is the ecstasy and the exaltation which one feels, especially when he is so intimately concerned with the essence of Judaism as is a hazzan, the never to be forgotten sense of timelessness and unity with the past, present and future of Judaism with which one is engulfed, as he *steps for the first time on that sacred soil*. I will not even attempt it. This is a fulfillment which each Jew owes to himself, one which the Cantors Assembly made possible for some forty or so colleagues who made the trip.

We had the extraordinary good fortune to have as a co-sponsor for this event the A.I.M.A. Music Alliance and the genuinely heroic efforts of Issachar Miron.

It was Mr. Miron, who more than two years ago, first presented such a concept to the officers of the Cantors Assembly of America. It was his determination, persistence and advice which helped us to realize that such a conference was indeed possible. Moreover, it was his drive and initiative and influence during our stay in Israel and the cooperation which his personality elicited on every hand that was, without doubt, a major factor in the successes which the conference recorded. We are pleased that he and his organization were associated with us in this undertaking, and look forward to even greater accomplishments in the future.

We are already reaping additional benefits. It has been our good fortune, thanks to the generosity of Hazzan Morris Levinson's congregation, to be able to place in the hands of our members the first collection of synagogue music which is used in the synagogue of Israel's Ministry of Religion, Hechal Shlomo. This music is the work of a talented composer Zvi Talmon.

I don't know whether it is deathless music or whether each of its many compositions will be an eternal contribution to the hazzanic repertoire but it is a beginning. It is the first authentic synagogue music created in Israel for the Israeli synagogue to be published in all recorded history. It should not be brushed aside lightly that it was our Assembly that accomplished this; that it was our Assembly that had the vision to see the importance of such an accomplishment; that it was our Assembly who understood that all the high flown purple prose which flows readily at such an occasion as was the International Conference on Liturgical Music was meaningless unless it was followed up by concrete action. If, indeed, a bridge of cultural understanding and cooperation is ever to be built between the golah and Eretz Israel then let it be recorded that one of the first planks in that bridge was supplied by the Cantors Assembly of America.

This is a time for report and you have a right to know what this historical venture cost in terms of dollars and cents. I am pleased to be able to report to you that the entire cost of the conference, and the costs in Israel were considerable, for instance, printing of music used for the conference, printing of programs of the conference, payment for lecturers, choruses

and soloists who participated in the conference, cost of a reception tendered to the musical communities of Tel Aviv and Jerusalem, cost of a jubilee banquet and the cost of administrative and secretarial help were all borne by the profits from the sale of transportation and hotel accommodations and from a small stipend from the government of Israel. After paying all of our obligations we were still able to arrive home with a surplus of \$680. The real glory of this undertaking belongs to those who actually made the trip. But I am certain that I speak for all of them that it is their pleasure to share this mitzva and accomplishment with the entire Cantors Assembly. We have retained this small profit in a special account, as a sacred trust in order that we might have a head start on convening the 2nd Conference on Liturgical Music *Im Yirtze Hashem* in Israel is 1966.

To me this bank account represents a commitment: one which has been reinforced by an invitation from the government in Israel to return again under even more auspicious arrangements than in the past.

If we are indeed to pursue this project I would urge all of you to begin thinking about participating with us immediately. We know from experience that it takes time to make financial and practical arrangements which will make it possible for you to attend.

This has been a busy year on the publications front as well. We are delighted that we have been able to bring out, as promised, the second volume of Pinchik's work. Tomorrow we will be privileged to hear Pinchik himself interpret these songs for us. We have already mentioned the volume of "*Rinat Hahechal*" by Zvi Talmon.

It is also a particular pleasure for us to have been able to publish at least one volume of the creativity of Joshua Lind. There are literally hundreds of hazzanim all over the country who find Lind's music to be a valuable and enduring part of their repertoire. However, this, too, is a first for the Cantors Assembly. Never before has it been able to collect this man's work on a large scale basis. Thanks to the generosity of members of the Ansche Emet Synagogue in Chicago and the Beth David Synagogue in Miami, under the prodding of their hazzanim, Moses Silverman and William Lipson, this volume has been produced entirely free of cost to the Assembly. Both of these new works will be analyzed for us at sessions during this convention. We are pleased that it has been our *z'chut* to bring to reality the dream of an old and revered colleague, the privilege of seeing his work in print. If the blessings of a venerable and distinguished colleague have any weight at all, then we, of the Assembly, have only the best of all good fortunes awaiting us.

In addition, we have once again been fortunate in having Charles Davidson as the editor of the Cantors Voice. The quality and scope of this fine publication grow with every issue. We have every reason to be proud of his work.

As I have reported to the Executive Council the finances of the Cantors Assembly are in good order. In spite of the increased costs of operating our office, of serving our members, of planning and executing our

convention, of competing, for five years, with the United Synagogue in hazzanic placement and in spite of the great drain which the Ephros case has made on our resources - and I will speak in great length in a moment on this - in spite of all of these, we have managed to continue each year to set aside a small surplus and to operate each year in the black. A detailed dollars and cents financial statement of our expenditures and income is available to each member of the Assembly at the office.

We are a large and ever growing organization. Our rate of growth is limited only by the number of congregations who can afford a hazzan. Within our Movement, I can say with certainty that there are no more than five or six hazzanim, if there are that many altogether, who are not now members of the Cantors Assembly or who are not merely waiting the completion of the four years service requirement before becoming members of the Assembly.

What is important to know is that this membership, which today numbers 347, is spread all over the United States and Canada. Most of our members who come to our conventions come from areas immediately accessible to this place. Most of them from regions which involve anywhere from 10 to 50 or 60 members as does the Metropolitan Regional Branch in the New York City area. If we were to convene a meeting of the Philadelphia, Metropolitan New York, New Jersey and Connecticut Regions, I daresay we would have well over one-half of our membership represented.

So it sometimes does not occur to this half of the membership that there are regions which have only two or three members, each located several hundred miles from the other, and that there are regions located several thousand miles from this heavy concentration of membership along the east coast. We, living in this part of the country, cannot begin to understand the sense of isolation and loneliness which these men feel, professionally speaking. It is true that everyone gets the same information through the mails but contact by mail is hardly enough to make a hazzan a loyal, devoted and active member of the Assembly. We know that those men are active who meet together, talk together and work together in fulfillment of the goals of the Cantors Assembly.

It is, therefore, not a luxury but a vital and necessary part of our regular activity to maintain direct personal contact between our national organization, and between the eastern half of our membership and those members living in outlying and isolated communities away from this great center of Judaism. We cannot afford to ignore a region such as the West Coast Region which includes almost 40 men spread along the great Pacific coast. We cannot ignore or forget the men of the mid-west, also with a membership of approximately 40, who are within reach and under the influence of the Chicago Region. We cannot afford to ignore the dozen or so hazzanim who serve in Canada no more than we can afford to ignore even the one or two members who constitute our Southwest Region or Florida Region or our Northwest Pacific Coast Region. They certainly are entitled to as much

personal contact, as much opportunity to discuss, to criticize, and to suggest as is available to a member in the New York City area. Serving a congregation away from the great centers of Jewish life, such as New York, Chicago or Boston, is in itself a difficult and lonely task. One is surrounded by a great sea of alien thought and culture. Jewish life, with rare exceptions, is greatly diluted in such communities, out of touch with the main stream of Jewish growth, development and thought. If anything, such hazzanim need us more than hazzanim who serve in large Jewish urban areas.

Your President and I have, therefore, felt it an important responsibility to tear ourselves away from our own activities and our own congregations and to pay a personal visit to these communities. We have been more than amply repaid for our efforts by the warmth of our reception, the resulting growth in communication and activity and by the knowledge that we have brought a little of the spirit that is generated at the Annual Convention or at regional meeting to those far away places. This year Saul and I, together and individually, visited Chicago, Los Angeles, San Francisco, Detroit and the Tri-State Area. In addition Sol Mendelson represented the Cantors Assembly at a meeting in Montreal. David Leon, at his own expense, met with our colleagues in Florida.

For the first time in many years the President requested the convening of a meeting of the New York Metropolitan Region. Out of a possible 60 hazzanim 32 attended that meeting recently. Saul and I were surprised to find that the same thirst for understanding and explanation which exists in California, in Chicago, and in other distant places, exists right here in the Metropolitan area. The sad fact is that most of our men do not get enough out of the many written communications which they receive, either because they do not take the time to read the material carefully or because we are unable to foretell in advance every question which may arise in the mind of a reader and answer such questions. One personal meeting with the officers, accomplishes more than a whole year of mailed communication.

While on the West Coast we had an opportunity to help set up the West Coast Branch of the Joint Placement Commission. We had an opportunity to meet and get to know the lay leaders and the United Synagogue officials in that area. I want to report to you that even in the two years since I was last in California the entire spirit of Jewish religious and cultural activity has increased a hundredfold. There is a new electricity in the air. That part of American Jewry has begun to mature and is now ready and willing and able to accept the responsibilities and the obligations which are incumbent upon it as a Jewish community second in size only to that of the Metropolitan New York Area. What is more important for the future is that the rate of growth of the Meropolitan Los Angeles Jewish community is more than ten times that of the growth of the New York City Jewish community. There is no question in my mind but that the next twenty years or thirty years will see Jewish life on the West Coast develop in a manner which will certainly equal if not eventually surpass that of the East Coast. We dare not allow this

region to feel that it can operate on its own or that it can be adequately cared for through the mail. While we were there, we attended a conference which was a revelation to us. It was carefully thought out, expertly produced and spiritually and educationally completely rewarding. Some of the items which appeared on the agenda of that conference were so important and so meaningful to us that upon our return Saul and I insisted that they be made part of the program of this convention. For the first time in our history we are beginning to reap the benefits of the growth of one of our regions. This is in no small measure due to the very able leadership which that region has had in the past through Herman Hammerman and which it now enjoys through David Kane and the members of his immediate executive group: Sam Fordis, Joe Kohn, Morris Greenfield and Saul Silverman.

For the first time in our history eight men from the West Coast Region are attending this convention. We welcome them and are delighted with their interest, their activity and their growth. It is our hope that we will be able to spend some time each year with each region in our Assembly.

We have again this year been carefully considering the possibilities and prospects of engaging a full time Executive Vice President. This, you know, is a dream we all have, and an accomplishment which we eagerly anticipate. The time for such an action grows constantly closer. However, we do not think it would be fair either to such a personality or to the organization to obligate ourselves to any man chosen for this high office until our financial position is even more firmly established.

So, while we continue to work and to plan for the day when this will be possible we do not forget that we are living in the present and our needs are growing. We, therefore, this year entered into a transition stage. That is we have invited Morris Levinson to assist me in covering the office during the days when I am not available. As a result we have worked out a plan whereby someone in authority is available in the New York office at least four days a week. This has taken a great burden from the shoulders of Mrs. Druckerman who now is not required to make executive and administrative decisions and has made it easier for me to concentrate on such areas of activity as personal consultation with members, negotiations with congregations and development of fund raising and educational projects.

The operation of our office has further been lightened by the fact that all correspondence regarding placement negotiations is now handled through the office of the Joint Placement Commission. The United Synagogue shoulders the expense of that commission and of its office operation.

In this manner I or Morris Levinson are as near to each member as his telephone.

As you may have heard, we have met with a setback in the case which the Cantor Assembly is pursuing with the Social Security Administration on behalf of our colleague, Gershon Ephros. I have found that

each time I have visited a region colleagues have questioned me most about the background and details of this case. Since we are at a critical cross road with regard to this case I beg your indulgence for the sake of those who are not completely familiar with the background and details. I will try to give them to you as simply as I can and then go on to the unfavorable decision which has been made and to discuss possible courses of action.

Early in the depression years the administration of Franklin Roosevelt enacted the Social Security Law. It provided a fund to which employer and employee contributed a sort of annual premium which would enable the employee, upon retirement, to have a retirement income on which to subsist after he had reached the end of his productive or working career.

In the early days such Social Security coverage was limited to specific types of employees. Generally speaking, factory wage earners. Gradually over the years because of the justice and success of this program and because the entire social outlook of our country grew and developed, Social Security coverage was extended to include more and more segments of our working population. Certain professionals were included under its coverage; even self-employed business men and professionals were permitted to participate in the plan. In the case of self-employed people they are the sole contributors to their account since they have no employers. Gradually over the years the contributions of the employer and the employee or the self-employed individual have increased. At the present time an employee contributes 3-1/8% of his salary. This is matched by a similar contribution made by his employer in his behalf. Self-employed individuals in the year 1962 paid the entire 4.7%, in the year 63-65 this was increased to 5.4%. In 66 and 67 it will be 6.2% and in 1968 and thereafter the Social Security cost to a self-employed individual will be 6.9% of his annual salary. In a similar fashion the tax for employee and employer will be increased.

On an average, nine out of every ten working Americans are now covered by Social Security either as employees or as self-employed individuals.

In 1954 the coverage of the Social Security Act was extended to include clergymen whose earnings were previously excluded by law from Social Security coverage. The reason for this was that particularly in the Christian ministry many congregations were not in a financial position to make an employer contribution in behalf of their minister. This meant that such ministers were denied the right to build up a Social Security fund for themselves or their families. The government tried to correct this inequality by giving the minister a special privilege. That is, he could open a Social Security account, so to speak, by contributing in the same fashion as a self-employed person. This meant that ministers could protect themselves and their families if their church was not able to or did not care to participate in Social Security in the usual fashion. You must keep in mind that a religious institution is not required by law to give Social Security to its employees even to this day.

Shortly after 1954, our revered and dear colleague, Hazzan Gershon Ephros, proceeded to file for Social Security coverage as a minister and for several years paid his own Social Security tax. When he was ready to retire, his congregation, whom he served faithfully for over 30 years, computed a retirement program for him which was based on three factors: Hazzan Ephros' participation in the Joint Retirement Program, his expected benefits from Social Security and some additional compensation from his congregation. Income from all of these three sources, it was felt, would prove sufficient to take care of Hazzan Ephros' needs for as long as he should live. The arrangement was entirely satisfactory to everyone concerned.

After having paid his Social Security tax as a self-employed minister for over two years Hazzan Ephros reached his retirement and on June 21, 1957 filed an application for old age insurance benefits with the Social Security Administration as required.

Shortly thereafter the Social Security Administration found that Hazzan Ephros and his wife were entitled to insurance benefits but refused to count towards these benefits the money which Ephros had paid in as a self employed minister on the basis that this money did not represent earnings by an ordained, commissioned, or licensed minister of a church in the exercise of his ministry within the meaning of the Social Security Act.

The Cantors Assembly together with Hazzan Ephros' congregation jointly filed a request for review, enlisting the aid of the now deceased Dr. Norman Salit as our attorney. The matter was reviewed by several lower officers of the Social Security Administration and the claim of Hazzan Ephros was again denied.

In the meantime our attorney, Dr. Norman Salit, passed away.

We were then faced with making the decision whether or not to proceed with this case. After careful consideration it was the unanimous opinion of the Executive Council and the officers that we continue the case.

Briefly, our reasoning was that an affirmative decision in this case would give us considerable legal weight with which to pursue our claim that the hazzan is indeed a minister of religion.

At the recommendation of Hazzan David Putterman we engaged a new counsel, Dr. Mitchell Salem Fisher, whose credentials were quite high and who is himself an ordained rabbi and also the counsel for the New York Board of Rabbis, a very strong and active organization. Dr. Fisher agreed to follow this case up without a fee because he was convinced of the justice and the strength of our position. Upon assuming this case, Dr. Fisher filed with the office of the Appeal Council of the Social Security Administration a request for review of the decision in the Ephros case.

On March 11, 1965 this Council affirmed the previous negative decision and held that Hazzan Ephros could not be considered a minister of religion under the definition of the Social Security law.

This is where we stand at the present time. The Appeal Council which denied our appeal is the last court of appeal within the Social Security Administration.

All of our negotiations up to this point have been in the form of hearings and did not involve any court or judge or jury. Insofar as the Social Security Administration is concerned this case is closed. There is no doubt that they will very shortly issue, if they have not already done so, a directive to all agents of the Social Security Administration notifying them of this decision which indicates that in their eyes a cantor is not a minister of religion so that this decision naturally will not remain a private secret between the Social Security Administration and the Cantors Assembly of America.

Since both Social Security and Internal Revenue use the same standards in defining a minister of religion it is very likely that the Internal Revenue Department will follow suit in issuing a memorandum to its agents informing them of the Social Security Administration's decision in this matter.

Even if the Internal Revenue Department does not issue a directive based on the Ephros case, the Social Security decision is still a very strong precedent. There are already several cases pending before review boards of the Internal Revenue Department in which our colleagues are involved. There is no question that government attorneys will use this negative decision to fight the claims of our colleagues.

I am sure you all know that before the Social Security Administration reached its decision it canvassed the three seminaries and the three major rabbinical bodies and asked them to answer certain questions which would help the Social Security Administration to determine whether or not a hazzan was a minister of religion. Because of the peculiar phrasing of the questions, the answers which were elicited were not helpful, generally, to our case. Our own Movement added a special note to the questions which were asked of them. It said that they had answered all questions as requested by the government. However, the Seminary continued, they would remind the government that these questions were poorly phrased insofar as the synagogue was concerned. These questions, they said, could be applied to the Protestant and Catholic church structure but shed very little light on the unique structure of the synagogue. So the Seminary concluded that because these questions were improper they felt it only right to add that, in the *opinion of the Seminary, the hazzan was indeed a minister of religion so far as protection under the Social Security Act was concerned.*

Our attorney, Dr. Mitchell Salem Fisher, appeared before our Executive Council at our last meeting and urged us not to drop the case. He pointed out the following weak points in the government's decision:

1. The government emphasizes preaching as a necessary function of a minister of religion. The government erroneously restricts preaching to the delivery of a sermon.
2. The government in this decision seems to say

that only the principal ministers of a faith are entitled to this coverage excluding ministers who are assistant or auxiliary ministers.

3. The government particularly takes advantage of the unique nature of the synagogue which theoretically permits lay people to function as its religious leaders. In reality such lay religious leadership does not exist.

4. The Social Security Act has no right to intervene in a purely ecclesiastical or religious determination contrary to the positive statements of Hazzan Ephros' congregation, the Seminary, the Rabbinical Assembly and the United Synagogue of America, all of which were included in the postscript to the questions of the Social Security Administration.

5. The decision ignored the fact that the Jewish community has always and continues to look upon the hazzan as a religious minister. That the hazzan is a minister by virtue of the nature of the sacred duties he performs.

6. The decision is in direct violation of the First Amendment to the constitution which guarantees freedom of religious practice to all citizens in that it gives preferential treatment to other religions and creates special requirements for ministers of the Jewish religion.

7. The Social Security Administration has no authority to ignore the commission which the Cantors Assembly, the duly recognized body of the Conservative Movement, conferred on Gershon Ephros.

8. The Social Security administration erroneously ignored the specific recommendation of the Seminary that duly qualified members of the Cantors Assembly of America are indeed to be considered ministers of religion for Social Security purposes.

What are the alternative at the present time?

1. We can drop the case. It has been suggested by one or two people whose opinion should be considered and respected that we should take our defeat, hope for the best, and not further muddy the waters.

The other alternative is to proceed with legal action. The only legal action open to us at this time is to sue the government, to serve the government with notice that we disagree with their decision and to bring the case before a judge of a federal district court. This case would then be tried solely on the record. That is it would not be a trial in the ordinary sense of the word. Rather, we and the government would provide the judge with a complete record of the case. The judge would then determine whether or not the government acted properly or improperly in making this decision. If he decided that the government had acted properly then we could carry the case to a federal appeal court and finally to the Supreme Court. If he decided that the government had not acted properly, he would direct the Social Security Administration to rectify its error and to permit Ephros and all of the rest of us to be covered in this manner if we so choose.

What is at stake is the coverage for men whose congregations do not offer Social Security protection and the ultimate definition of the ministerial status of the cantor insofar as the United States government is concerned.

cerned. These are the vital issues which must be decided.

It was the determination, the unanimous determination, of the Executive Council, that we must pursue this matter to the very end regardless of the time and cost involved.

I have had several informal discussions with Seminary authorities and have requested the Seminary to join us in our suit by filing a brief with the court as an *amicus curiae*. That is, we are asking the Seminary to say to the government: "Look, here you ask about hazzanim and we tell you specifically that they are entitled to coverage. In spite of our advice, which you requested, you have now decided contrary to that advice."

The matter has now been put officially to the Seminary and is now being considered by a specially appointed committee. It would be helpful if the Seminary were to join us in this case. However, the Seminary's position is already on record.

While we are committed to go ahead, this convention can overrule that decision if it so pleases or it can endorse that decision. After I conclude I want to hear your opinion. (Rising **vote of approval**)

I have alluded to the special nature of my position as your Executive Vice President. You know also of my great **faith** and belief in the history of the Jewish people. You know that I have constantly applied the criterion of the historical past to all of our problems. I have never had reason to think that such a process was wrong. I think that the only way to understand the overall grand picture of any situation is to look at it in historic perspective.

I can only reiterate that time will prove that the Cantors Assembly of America has pushed the status and stature of the American hazzan further in its 18 years than have all of our great predecessors in the almost 400 years of the history of hazzanut. Except for occasional flashes of insight and progress, the world history of hazzanim and hazzanut has been an unhappy one.

In 1947 we came along and decided once and for all to build a profession whose concern would be the spiritual needs of the Jewish people.

We made that decision because it was our feeling that in modern America man was more in need of religion than of entertainment. All of the restrictions and standards we have placed before ourselves have been in that direction. Whenever there was a choice to be made between the hazzan as a performer or the hazzan as a minister, the Cantors Assembly voted overwhelmingly to choose the path that we uphold the hazzan as a minister.

Now we are faced with a problem of deciding whether our actions for the past 18 years have been correct or not. I think they have been. Nothing in the world around us gives any evidence that man is in need of more entertainment. The truth of the matter is that we are suffocating in it and that as entertainers we do not rate with the professionals.

If indeed there have been these dark stretches in the history of the cantorate, there have also been many glorious passages in our history. When the cantor was true to his calling in all times, in all the lands of our dispersion, in tiny *shtieblach* and in magnificent temples he has been the tribune of his people: he can be the voice of their hope; the voice of their conscience; their deputy before the Almighty. In the synagogue he speaks for the little and the mighty, the meek and the arrogant, the weak and the guiltless, the mute and the stammerer, expressing in his song the pain, the hope and the ideals lodged in Jewish hearts through the ages.

Today when we hear from all sides that mankind is adrift on a sea of aimlessness and indifference, intent only on its own pursuit of power and pleasure, when we hear that mankind is bereft of a common enterprise and an ultimate concern for the ultimate questions of life; when we read almost daily that this is the generation of the vanishing American Jew, we hazzanim are faced with our greatest challenge and opportunity. We have the opportunity to teach the aimless, the rootless, the self-disenfranchised, the glory and the beauty and the Eternity of Judaism. In the spirit of the Prophet of old, and many times, in his very words, we, in our prayer, can remind ourselves and our congregants of the hopefulness and not of the helplessness of man's position on earth.

That is the historic role which should inspire us; that is what should make of our profession, not the dull and neglected calling which some people would have us believe it is, but one of the most sacred of all callings on earth, one which can be a critical catalyst in the lives of so many who are now lost. The community inside and outside of the synagogue is in earnest need of the insights of morality and justice which are the essence of Judaism. It is the task of the hazzan to open its hearts to this message.

It seems to me that we have no other direction in which to go but this direction. Even if we were not concerned here with cold legal definitions and with financial interests, even if this were a purely philosophical question we would have no choice but to continue to battle until this view of our profession becomes the view of all the world. Until everyone sees us as we see ourselves in our own eyes.

You and I and all of the other colleagues of the Assembly, all of us together, have it in our own hands to determine what will happen.

In the year 587 Jerusalem was besieged on all sides by the Babylonians. Within the city Jeremiah was in prison because of his outspoken prophecy of the inevitable capture and destruction of Jerusalem by the Babylonians. At that dark hour Jeremiah had the choice of buckling under to defeat or of buying himself a share of the future.

And Jeremiah said "Behold Hanamel, the son of Shallum, thine uncle, shall come unto thee saying: BUY thee my field that is in Anatot for the right of redemption is thine to buy it." Jeremiah had the vision to look beyond the storm to the **hope of a brighter day**.

In the offer of redemption that is made to him by a relative he sees a God-sent opportunity to prove his faith that the night of captivity will be followed by the morning sun of redemption.

It seems to me that we have here an opportunity to redeem our profession. The scorn that is being heaped upon it today is the result of centuries of neglect, misunderstanding, ignorance and vain-striving. But the Cantors Assembly was created to bring out dignity, learning, helpfulness where little of that kind ever existed.

But if we are to succeed in this pursuit, we must be sure of our own courage, our own dedication and our own strength. We must begin to take seriously the obligations which are ours. We must meet them only with maximum effort, with maximum knowledge and with maximum dedication. We must constantly examine our own hearts, our own faith, our own accomplishments, our own skill and ask ourselves whether these are equal to the awe inspiring task which we took upon ourselves when we became hazzanim. We must not give in to the lure of cynicism which stands ready to engulf us and the intimations of helplessness and hopelessness that nothing that we can do can matter in the long run. We must replace cynicism with concern, helplessness with will and hopelessness with courage.

This is not an easy task we have chosen for ourselves and we dare not fail in our responsibilities to the present or to the past. Our work must be the direct continuation of the prayers of all the generations of Jews who preceded us. We owe them, and especially the true *shlichey tzibbur* of all times, this degree of faithfulness, for it was they who shaped *t'fillah* into the miraculous bridge that can lead man out of misery and frustration to light and hope.

Can we measure up to the statute of those who preceded us? Is our own faith strong enough to inspire others to believe? Is our own knowledge deep enough to give others understanding? Are our own hearts wide enough to teach others compassion? Is our song true enough to inspire others to sing? How can we hope to serve in the task which has been assigned to us, to help bring meaning and order into the lives that touch ours, unless we have the courage to begin with ourselves?

This is how I think we should purchase our stake in the future:

1. We should pursue the Social Security case to ultimate victory.

2. We should make certain that every hazzan is worthy of that title. That every hazzan is completely trained, completely versed in all of the many, many skills which go into making a hazzan: musicianship, Hebrew language, the use of his voice with ease, a thorough and deep understanding of Judaism, its history, its philosophy, its prayer, its ritual and its law, an appreciation for what it means to be a colleague, access to the great musical and liturgical treasures which have been accumulated for US, the desire and the energy to inspire continued creativity in this field.

Our goal must be to become the best hazzanim that it is possible for us to be, then in spite of the denial, in spite of the contrary opinion of those who think that their best interests are served by denigrating the hazzan, in spite of everything, the American Jewish community will come to realize that it needs the hazzan and it needs him in the synagogue as one of its ministers.

If you need evidence, look around you. We already possess dozens and dozens of colleagues who meet the above named qualifications and whose congregations could not dream of considering them anything but ministers. But so long as there remains even one colleague who is unworthy of the title hazzan then all of us suffer from association with him.

3. We need to renew our program of regional study. These studies must be put on a regular, thought-out educational basis and must not become, as I am sure they often do, meeting places for discussions of the inadequacies of the rabbi. Hopefully, they should become meeting places for the discussion of the inadequacies of the hazzan. All recorded history proves that no power, no weapon, no army can withstand the steady progress of a worthwhile idea. The cantorate is such an idea and in spite of all who now oppose the hazzan he can prevail and overcome. Not in order that he usurp the position of others but in order only that he occupy the reverent and sacred position which Jewish history and tradition and Jewish aspirations dictate he should occupy.

4. Having turned our attention to our own needs we must also not fail to look after the needs of those who will enter our profession after us. We are all aware of the inadequacies from which the three cantorial schools suffer but this should not discourage us from supporting them and particularly from supporting the students who attend these schools.

We are an assembly of hazzanim met to enhance the Hazzanut. We pray that our lot will be among those spirits who helped forge the eternal chain of Jewish history and tradition and not among those who would destroy it.

We are an assembly of hazzanim met to enhance the Jewish community. May God grant us the *Z'chut* and the length of days to succeed in this holy task; the wisdom, the courage and the strength to begin with ourselves and to continue until we prevail.

## REPORT OF THE NOMINATIONS COMMITTEE

The Nominations Committee presented the following slate of officers for the year 1965-66, which was unanimously elected by acclamation.

Saul Meisels .....	President
Arthur Koret .....	Vice President*
Morris Levinson .....	Vice President*
Samuel Rosenbaum .....	Executive Vice President
Solomon Mendelson .....	Secretary
David J. Leon .....	Treasurer

(\*Without automatic succession and of equal stature.)

The following were nominated for membership on the Executive Council :

*For 3 year terms :*

Charles Davidson  
Saul Kirshenbaum  
Joseph Levine  
Morris Okun  
Abraham B. Shapiro  
Harry Weinberg  
Arthur Yolkoff

The entire slate was elected by acclamation.

Members of the Nominations Committee:

W. Belskin Ginsburg, *Chairman*  
Yehudah Mandel Isaac Wall

INSTALLATION OF NEWLY ELECTED  
OFFICERS AND MEMBERS  
OF THE EXECUTIVE COUNCIL

Installing Officer:

**HAZZAN WILLIAM BELSKIN GINSBERG**  
*Philadelphia, Pa.*

Members and friends of the Cantors Assembly:

I am very grateful for the honor and privilege you have bestowed upon me of inducting the newly elected officers for the forthcoming year. This is an honor which is usually accorded to one of the elders of a group and *I* feel in *that* respect, I do not qualify.

Among the blessings endowed% upon us by our Maker is the precious and sacred gift of song. We are trained and consecrated to sweeten *tefillah* with *rinah* and thereby enable Israel to reach God's merciful throne.

By a happy co-incidence the *sidra* for this coming Sabbath is *K'doshim* rightly regarded by the Rabbis as *rov gufay Torah* "The essentials of the Torah are summarized therein". It begins as you know with the exhortation "Be ye holy, for I, the Lord your God am holy".

To be holy, our sages explained meant that we were *not* only to worship God, but *more - we* are to *imitate* him in attributes of mercy and graciousness.

To be "holy" in its rabbinic usage is applied to persons and things connected with the sanctuary, that is the Synagogue, or consecrated for religious purposes. Who, more than the hazzan is so dedicated and so consecrated to the ideal of holiness. His song of prayer in front of the *Aron Hakodesh* transfigures the hazzan to holiness and nearness to God.

The officers whom you have selected to lead us for the forthcoming year, I am certain, understand the holy mission of their calling and the tremendous responsibilities entrusted to them. It is particularly appropriate and significant that their induction should take place in a synagogue and as part of a religious service.

We have as you know no fixed ritual of initiation or installation but since I have had the pleasure of working with and observing most of the elected officers for many years, I can certainly certify to their competence.

Our beloved President, Saul Meisels, our Vice-Presidents Arthur S. Koret and Morris Levinson, our Treasurer David J. Leon, our Secretary Solomon Mendelson and our indefatigable Executive Vice-President, Samuel Rosenbaum and the members of the Executive Board who have been re-elected -- Abraham B. Shapiro, Charles Davidson, Joseph A. Levine and Harry Weinberg have all served us well during the past year. We have had some particularly troublesome problems and they attacked and conquered them in such a way as to add dignity and respect to our profession and to our Assembly. Your confidence in re-electing them is well deserved.

We have been singularly fortunate throughout our existence to have had men of high standards at the helm, to advise, to guide and to stimulate us. Without them our phenomenal growth and the stature which we have attained in so short a time would have been impossible. The men you have now selected are of the same calibre in giving of themselves unstintingly and looking ever forward and upwards toward our growth and our stature and the widening of our influence. Our thanks and gratitude go out to them for their accomplishments during the past year and we pray that they may continue to have good health and the spirit to continue their efforts in our behalf.

I have also known the new men whom you have elected to your Executive Board, Saul Kirschenbaum, Morris Okun and Arthur Yolkoff and I consider them worthy successors to those whose terms have now expired. For these men who are now taking office for the first time we pray for their good health and for wise and understanding hearts to enable them to imbibe the altruistic spirit and to join with the others in successfully solving the many problems which will confront us during the coming year.

I am happy, therefore, now to declare all of the re-elected officers and the newly elected members of the Executive Board duly installed and I ask them to rise and receive our congratulations.

EVENING SESSION:  
THE WONDER OF THE PSALMS  
*MR. MAURICE SAMUEL*

I did not choose the subject for this evening. I wanted something lighter and easier, because to discuss the Book of Psalms is a soul-wrenching exercise. To discuss the Bible at large in a brief form and to try to get to the essence of it is a tempestuous enterprise. For the Bible is not a goody, goody book. It is not something that you pick up to find something pleasant, gentle, enlightening, edifying. It is something you go to in order to live through the experiences of the ages. And in these experiences you will find every aspect of human behavior and utterance. You will

find there an enormous diversity of human expression in act and in word-humility, despair, exaltation, cruelty, ecstasy, egotism, self-righteousness, smugness, confession of sin, the feeling of worthlessness and then great bursts of longing for perfection, and great; melodies of praise, all of it in a tremendous tangle.

*They say en mukdum v'en me'uchar* ba-Torah-there is neither the earlier nor the latter, there is no chronology in the Torah. This isn't strictly true. But it is true in this sense, that everything is thrown in. There isn't an aspect of human anguish, of human joy, of bliss, contempt, rage self denigration that you don't find there. And only a people which has experienced the utmost vicissitudes of existence, the utmost triumph and the utmost debasement and has suffered all the extremes of outer, and often, inner insecurity could have given birth to this book or this collection of books.

If you look among the books of the Torah for one which you would give to an outsider, neither Jew nor Christian, say to a Buddhist, (I won't even say to a Mohammedan who is already acquainted with part of its content) to a Buddhist or to a Shintoist, one which will bring him within the smallest compass ; (although the Book of Psalms is, as you well know, the largest book in *the Tanach*;) that which is most representative, which book would you give him? Would you give him *Bereshit*, the book of the creation and the Patriarchs? It is a very important book. It is the cosmogeny of the Jew; it is the beginning of his faith. Would you give him *Shemot* (Exodus), the book in which for the first time in history, and the only time in history, a people confronts God and God confronts a people and makes a national covenant with the people?

You review the most striking books and ultimately you discover that the one book within which best, though of course never completely, the whole of this human turmoil is represented is the book of Psalms, which we call the *Sefer Tillim* or *Tehillim*-the Book of Praises.

It is a very strange name to me because it isn't merely a book of praises at all. There is much praise in it. It ends on a note of exultant praise and of the vision of the world and of the marvel of existence. But if you take it as a whole you find in it the abreaction as they say technically, or in simple language the working off, of many sentiments which are by no means admirable. It has passages of which we want to say, "better not look there; avert the gaze." But you dare not do that because it takes away from the universality, the harrowing up of the soul which makes this book represent the most representative in the Bible.

There is very good reason for the tradition which assigns all or most of the Psalms to David. That was the very early tradition. Later, already among the Amoraim, in the Talmud itself and in the commentaries there were diverse views. Only 50 or 60 of the Psalms were written by David and since then there is the opinion that very few actually came down from his time. But that is almost

technical because there is a tremendous congruence between the Book of Psalms-and I would rather call it that than *Sefer Tehillim* because Psalms from psalmos, which means singing, zemirot, the book of songs-and the stormy personality and life of King David.

There was everything in his life. He was born in simplicity, and rose to the highest levels of human status. 'lo have been a killer and to have rejoiced in killing, to have known the utmost adversity, a hunted man, hunted by the king that he half loved and half hated; to have been scorned by the princess who once wooed him, his wife Michal, who spoke to him contemptuously when he had danced before the Ark - to have known all of these emotions and on top of them to have been a passionate singer before God. This was his lot. This multiple and universal personality, has not a second in the Bible, because even the monumental Moses lacks the coloring and the nuances of this fascinating figure. This is the man who best reflects the contents of the Psalms. And you could attribute any of the Psalms to him except of course, where technically speaking, they obviously allude to later events, to exile and to return and passages which are paralleled in the prophets.

How is it that the Book of Psalms has become the favorite book of all believers? There are times when, in my opinion, it is not read in the spirit which I have just described. I remember, for instance, as many of you do, out of our Jewish-Yiddish world, the phrase, " *tillim zogen*". It's a sad phrase. We said it at funerals; when somebody was sick. There was very little exaltation about " *tillim zogen*." We associate it with the ghetto, with mournfulness, with grey coloring, with our extrusion from the world, the one recourse that we had from our persecution, our psalms, which had been our stand-by through all the ages. We didn't think of it as great dramatic stuff. We didn't think of it in terms of revenges and pursuits and cries of bliss before the wonder of the universe. We thought of it as the book of consolation. We made it that and in so doing we impoverished it. We distorted it. We took away from its catholicity, from its universality, those aspects which the restrictions of our life led us to neglect. Those aspects are essential to the book.

The gulos has pulled a curtain over aspects of the psalms which we could not indulge. In the ghetto we did not give vent to hatreds. We didn't even verbalize them. We felt resentments, yes. But the fierce cry of a genuine bloody hatred we couldn't afford. The Psalms are full of resentment of a man's enemies and of the people's enemies. Ma rabu tzarai, *rabin kamin alai v'lo ira mai-rivevotam*. Thousands and tens of thousands rise against me! Over and over again the psalmist speaks of his triumph over his enemies. "All my enemies shall be shamed and terrified. I have pursued my enemies and I have overthrown them. I did not turn back until I had destroyed them. I have smitten them so that they cannot rise. They have fallen under my feet". He is horrified by the thought that if something evil

happens to him, the enemy will be happy. It's as though you invert the saying, the sufferings of many are half a consolation. **Tzoros rabim hatzi nehoma.** And if the enemy doesn't know, then half of my suffering is taken away. The cry, pen yomar ovi yeho'iv tzurav yaguu, lest the enemy say I have prevailed upon him, lest my adversaries rejoice. Anytning but that! Now this is a strange thing, the privilege of a man who can actually struggle. A man who is in a position in which he cannot struggle but he must suffer and bite his lips and clench his teeth, dare not use that kind of inner language because it would break out, and to fight as we were during the golus would have meant suicide.

Now all these words that I am going to quote to you are very familiar to you. Certainly to you-you have been singing them for ail of your grown-up lives. Therefore I only repeat them in order to bring into focus a picture of the Book of Psalms which is seldom in our minds and certainly is seldom presented outside. Look at the feeling of resentment, or' warrior rage, when he begs God, to set a wicked man over his enemy: "let an adversary stand at his right. When he is judged let him go forth condemned. Let his days be few, let his wife be a widow, let his children be vagabonds and beg." This is not a golus feeling. I don't remember Jews talking about *goyim* like that. There was resentment; there was sometimes contempt bus, there wasn't hatred. I remember when my mother used to speak of Chmelnitski. It was like a far off horrible thing which she had forgotten. You know that we have made for our children Purim not a time of hatred but of derision. We laugh at Haman. We have forgotten that aspect of him which has only recently been revived. Or remember the Psalm all of us know in which we read to the end with something of a shudder, **AZ Naharot Bavel-by** the waters of Babylon there we sat down and we wept when we remembered Zion. Upon the willows in the midst of it we hanged up our harps. They that led us captive asked of us words of song. And our tormentors asked for mirth: "Sing us one of the songs of Zion".

You ought to know what is imbedded in these words, to say to the Jew, "Sing us one of your Jew songs, sing us one of your silly old songs now that you are here". "Jew, dance for us!" And then you understand why he cries out, "How shall we sing the Lord's song in a foreign land? If I forget thee, O Jerusalem." Let that passage pass but there come these terrible words, "Remember, O God, against the children of Edom,

The day of Jerusalem;

Who said : 'Raze it, raze it,  
Even to the foundations thereof.'

0 daughter of Babylon, thou are to be destroyed;  
Happy shall he he, that repayeth thee

As thou has served us.

Happy shall he be, that taketh and dasheth thy  
little ones

Against the rock."

Those are dreadful words. We mustn't erase them from the Psalter. We mustn't become squeamish and forget what happened. We must know what was felt. We must know what a people suffered and we must

transcend it. Not as some would do by cutting out from the Haggadah the *Sh-foch hamutcha al hagoyim*. Not by cutting it out but by leaving it there with the explanation.

I want to make a digression here.

You know of course there is one Haggadah from which the passage has been ended, "Pour forth thy wrath upon the heathen which know thee not for they have destroyed Jacob, etc." The reason for that passage in the Haggadah is a very interesting one.

You remember that at the Seder immediately after you open the door you say to Elijah the Prophet, Baruch Habah, rebbe. The reason that passage is there is because in the Middle Ages they used to accuse the Jew (and in modern ages too) of using Christian blood for the matzos. So the Jews used to open the door and invited the Christians in. Come and see, search. When they opened the door this was the greeting they gave them. *Shefoch hamatcha al hagoyim*. Let them be destroyed or wiped from the earth. This is a fascinating reaction. The passage should be kept and explained. To take it out because we will be misunderstood is a folly. There is no way of not being misunderstood. Certainly, the best way to be misunderstood is to hide something.

But even when the Psalmist asks for a blessing, he doesn't forget his enemies. This can happen only to a people which has had to fight continuously, for its existence. Even from the time when they came up out of Egypt until the time of the first Expulsion, the first Destruction, there was hardly a peaceful generation. All that time they were beset by enemies and naturally this feeling, transmitted from generation to generation, also found its expression in the particular experience of the one man who knew most enmity in his life and that was David. Here is his Psalm 69:

"Deliver me from mine enemies, O my God;  
Deliver me from the workers of iniquity,  
And save me from the sin of blood  
For they lie in wait for my soul  
The impudent gather themselves together against me;  
Not for my transgression, nor for my sin, O Lord.  
Without my fault, they run and prepare themselves;  
Awake to help me, and behold.  
Therefore, O God of hosts, God of Israel,  
Arouse Yourself to punish all the nations;  
Show no mercy to any iniquitous traitors.  
They return at evening, they howl like a dog.  
And go around about the city.  
They belch out with their mouth;  
Swords are in their lips;  
For who doth hear?"

I want you to notice that passage. "Without my fault, they run and prepare themselves." "Not for my transgression." Now he knows better than that and he admits it in many places, but this is the fineness of the psychology of the Psalms. There are moments when you feel, I am an innocent person: what does the world want of me? But none of us is innocent. And the truth is that if punishment comes to us and we don't deserve it for a particular act, then we

deserve it for something else which we **got** away with. This is a universal human experience, and time and again the Psalmist seems to feel it. He keeps on in this ambivalent attitude, the sense of guilt, the sense of innocence: and there are times when he feels that he does wrong to hate the enemy. . . . says, "If I have done this, if there be iniquity in my hands, if I have requited him that did evil to me, if I have despoiled my adversary into emptiness, then let the enemy pursue! my soul and overtake it. Let him tread my life down to the earth. Yes, let him lay my glory in the dust." Strange words! You would say different people are speaking. No. It is as if the same person were speaking, and all of these vicissitudes of emotion, all of these variations, this kaleidoscope of love and hate, self-abasement and egotism and smugness, all issue from the same person.

There come times, as I have said, when the Psalmist feels quite devoid of guilt. We say in Yiddish, Gott die neshoma shuldig. Or in English, butter wouldn't melt in his mouth. "Judge me, O Lord", he cries. "I have walked in my integrity and have trusted in the Lord without wavering: Examine me and try me. Test **my** vitals and **my** heart. Your mercy is before my eyes and I have walked in your truth. I have not sat with men of falsehood, neither will I go with deceivers. I hate the gathering of evil doers. I will not sit with the wicked. I will wash my hands in innocence".

But this is nonsense. No man has the right to speak like that. There isn't anybody saintly enough to be able to address God in that fashion.

How much the less then can a person at a table sing the words **you** are so familiar with, "Naar *hayiti gani zakanti v'lo raiti tzadik neezav, v'zaaro m'yakesh lahem*. I was a youth and I have grown old and I have never seen a just man abandoned or his children begging bread." How can one say this in the days after Hitler? You know, of course, that when a stranger is at your table, some traveler you have invited or some poor man, this passage is said in a low voice; which, as it happens, only emphasizes it. How self-righteous a man must feel when, after having filled himself, he thanks God and says: "Well, you see I had a good father, and I myself am a good man so I've had a good meal." So I have sometimes felt the passage should be omitted. But no, it should remain there, and we should remember there are times when we feel like that. And we should repeat it and know that the words are there for a warning not to feel like that.

These moods of self-satisfaction alternate with moods of personal despair, of the type of Eli, Eli lama *axav tani* Abandoned by God! God forsaken! God has turned away, has rejected me, cast me off, delivered me to my enemies, made a mockery of me or left me in the void. "You have given us as a sheep to be eaten, scattered us among the nations; You sell Your people at a low price and You make us a scorn and a derision and the shame of my face covers me." "I am counted with those that go down to the pit. I have become a man for whom there is no help, set apart

among the dead, like the slain that lie in the grave whom You no longer remember." Death was a terrible thing for the Psalmist. There was no consolation for it. He begged God to remember, if I die who is going to praise You? *Lo hamaitim yehalleluyah*. There is no psalm singing in the grave. I am weary with groaning. Every night I make my bed swim with tears. For in death there is no remembrance of You. In the nether world who will give thanks to You? But the Psalmist also falls to that lowest estate of man when even praise of God seems pointless. How can one pray in the face of the vastness of the universe and the nothingness, the ephes of the human being: "A 1000 years in Your sight are but as yesterday when it is past and as a watch in the night. You carry them away as with a flood. They are as asleep. In the morning they are as grass which grows up. In the morning it flourishes and grows and in the evening it is cut down and withers. We are consumed in Your anger. We bring our years to an end as a tale that is told." What can prayer do in such a situation? If we lived 1000 years, it is only as yesterday when it is past. How, from this insignificance, can one rise to a sense of human dignity? There is no answer. You simply rise. Because in the very next psalm as though it were placed in juxtaposition to this one, he contradicts what he says in the 90th. And there occurs such a surrender and such a yearning and complete hopefulness that you say to yourself that no man can entertain both feelings. But it can be done. This is the wonder of the Book of Psalms. In one place he says: "You have made my days as handbreadths; my age as nothing before You. Surely every man at his best estate is altogether nothingness." Man walks about like a mere simulacrum. Then he turns and says ' *Yoshev b'saite elyon b'zel Shadai yitlonan*. He who abides in the shadow of the Almighty, he who abides in the secret place of the Almighty will be at rest in His shadow. I will say to God He is my refuge and my fortress'. Then come those marvelous metaphors : Thou shalt not be afraid of the terror of the night nor of the arrow that flieth by day, nor of the destruction that wasteth at noon . . . Because He has given His angels charge over thee to guard thee in all thy ways. *AZ kapayim yisaunha pen tigof baeven raglekha*. They will carry you on their hands lest you dash your foot against a stone. You are like a child and underneath are the everlasting arms.

Can both of these abide in one man? **They do.** Just as there can abide in one man the self-righteousness that I have spoken of and then the feeling of a sinfulness from which there is almost no **redemption**. They attribute the most contrite of all psalms to a specific occasion in David's life, when he committed the frightful sin of setting Uriah the Hittite in the forefront of the battle because he had made his wife pregnant. And then he married Bathsheba, and the child dies, and he prays: "Be gracious unto me O God according to your mercy. According to the multitude of your compassions, blot out my transgressions. Wash me thoroughly from my iniquity and cleanse me from my sin for I know my transgressions and my sin is ever before me I was brought forth in iniquity and

in sin my mother conceived me. You desire truth in the inmost parts. Make me therefore to know wisdom in my inmost heart. Purge me with hyssop and I shall be clean. Wash me and I shall be whiter than snow. Make me to hear joy and gladness, so that the bones which you have crushed may rejoice."

This, a man knows too. And the full man knows all of these things. The full man knows the completeness of his wickedness and knows also there are longings in him by which he can cancel it. If I were to look for a modern equivalent of a psalmist, I would look for him, strangely, perhaps you may think, in Bialik, who was able to rebel against God in "Maitai Midbar" and was able to surrender to Him in all humility in "Lazar Mendel Hamelamed"-Bialik, who was able to speak with utter hopelessness and cynicism of Jewishness and of God and at the same time write the "Megillat Ha-eish." He was a proud Jew, and yet could write "A Freilachs"

Nisht kein broit un nisht kein challah,  
Nisht kein fleysh un nisht kein fish-  
Vos zhe zitzt ihr? Freylech, brider,  
Chapt a tanz arum dem tish . . .

Yoh, es rint fun bord un peyes,  
Yoh, me vargd sich ash far glik,  
Tantzt-zhe brider, hopei ! Shtarker,-  
Un dos eigene tsurik . . .

Nisht eyn troppen tzu derkviken,  
Oisgetriknt vi a kval-  
Vos zhe sh macht ihr-nemt dem becher,  
Gist ihm on mit griner gal.

Oiskeupt, un nisht farkrumt zich,  
Nisht kein tzitter in die hent,  
Zol a krenk der soineh vissen  
Vos in hartzen brot un brent.

Against this he could also write:

Glust sich mir veynen geshmaker fun hartzen,  
Zieht mich chmares zum yam tsu dem shvartzten.  
Tiefer tzu eich, meine elende brider:  
'Ch-veys, oich a trer fun meyn eygenner mamen  
Boirt dem thom dort fun eyere yamen  
Un benkt efsher shtillerheyt noch meyne lieder.

Un far a zeycher fun haintige chmaress  
Ven unz farbleiben a nayer al-naharos  
Vos er vet himmel un erd iberkehren,  
Glicklich is der, un gebenscht zol er veren  
Vos vet fareyvigen ayere treren,  
Heylige, tzvei toisend yohrige treren.

He was able, Bialik, to express utter abandon, scorn of life and of God such as *you* find in "A Freilachs," then come back with this yearning cry for the immortalization of our sufferings.

I have often reflected on a couple of phrases that are very familiar and have tried to relate them to new circumstances. "Al tashliheni l'et xikna, kichlot kochi al taazvaini. Cast me not off in my old age and at the time of my spent forces do not abandon me." We've

always associated that, or mostly associated it, with poverty and old age and Jews usually connect this phrase with one of the **most** pathetic in Jewish life-*onkumen txu kinder*. Not that Jewish children are less heedful of their parents, on the contrary. The care of the parents is one of the great problems of Jewish life, but still the feeling of being dependent, *nisht onkumen tsu kinder!* But what happens at a time when there is no such problem really, when there is Medicare and there will be a Welfare State on more generous terms than today. I don't think that was the meaning of the words, *L'et zikna*, and *kichlot kochi* refer to something else. Let me not grow old and move toward senility. Let there not be a time when I am unable to read the Psalms with the full feeling and the rush of blood which they are supposed to bring. Don't abandon me so that I become merely a vegetating thing.

But then there is that part of the Book of Psalms which is indeed devoted to *Tehilla*, to praise! It is there that one sublimates the self. And yet even in these psalms of praise and of ecstasy the enemy is remembered again, and the sufferings, and sins of the people.

There is a realism in the Psalmist which prevents him from sentimentalizing the past, something which happens very often in the *Tanach*. When the prophet says *Zaharti lach hesed neurayich ahavat klulotayich, Lechtech achrol bamidbar b'eretz; lo xerua* — I remember thee the kindness of thy youth, the love of thine espousals when thou wentest after me in the desert, the land that was not sown. — He is semi-sentimentalizing, because the people were rebellious in the desert and they went after God reluctantly, so much so that they were not permitted to enter the promised land. In the Psalms all of this is thrown together—the good and the bad until the closing paean, the finale of triumphant chords - a mystical ecstasy for which there isn't a parallel anywhere in literature. Then he forgets himself, the people, suffering, the ego which is always creeping in and turning things upside down and make a mockery of sanctity. He cries out: "Praise Him sun and moon, Praise Him all you stars of light, Praise Him heaven of heavens, let them praise the name of God. Praise God from the earth, sea monsters and all deeps, fire and hail, snow and vapors, stormy wind fulfilling His word, mountains and all hills fruitful, trees and all cedars, beasts and all cattle, creeping things and winged fowl, kings of the earth and all peoples, princes and all judges of the earth, both young men and maidens, old men and children. Let them praise the name of the Lord." A tremendous diapason. The whole world rings with it. How can one account humanly for this marvelous range of expression? And should one belittle the highest of these ecstasies by ignoring the depths from which it rose. Would you not take away from the tension of the highest heights if you forgot the lowest depths of misery and ill behaviour even meanness and cruelty from which they emerged. This is the wonder of the Psalms, that all of this goes together and belongs in one world and this world is the cosmos in miniature which we have given to the world at large.

## THE PSALMS IN THE SYNAGOGUE AND THE CHURCH

For hundreds of generations the Psalms have been a unique source of strength, **inspiration** and **consolation** for people of **religious** faith. The history of music does not have a single period during **which** musical creativity was not based on the Psalms in one form or **another**. The thousands of musical settings to the Psalms which have been composed over the ages are eloquent testimony to their appeal both to the composer and to the man of **faith**. There is even sufficient evidence to make a case for the view that the authors of the Psalms intended them to be sung. **Recall**, for example, the specific instructions given in the superscriptions to some of the Psalms for instrumentation and voice distribution to be **followed at a performance of the Psalms** during the sacrificial ritual in the ancient Temple in Jerusalem.

In the Christian era the Psalter became the core **of the daily office of the Breviary**. Most **of** the Proper of the Mass draws its text from the **Psalms**. The Renaissance composers based some **of their** most sublime motets on Psalm texts. The Reformation brought with it a new concept **of Psalmody with the introduction of the** metrical Psalters of Marot and de Beze. It is also interesting to note that the very first book of **any kind to be printed in America was** the Bay Psalm Book.

The Cantors Assembly of America is pleased to present this concert this evening to demonstrate the manner in which the Psalms have been used in the worship services **of the** three major faiths. It was originally presented by Temple Beth El of Rochester, New York, as part **of its music program in February** of this year, with Hazzan Samuel Rosenbaum as soloist.

The **opening group will trace the history of Psalm 130 (129-V). It will first be heard** in a traditional Hebrew chant **for** the solo voice. This will be **followed** by a Gregorian setting using Tone IV (hypophrygian). The LeMaistre setting is a motet based on the chorale tune and metrical version of Luther. This will be **followed by a** Bach chorale harmonization; the final setting is by a contemporary American composer.

Psalm 117 will be heard in a Renaissance setting by Gallus Dressler and then in a contemporary setting by Robert Gauldin **of the Eastman School** of Music faculty.

Psalm 80 will be sung in a setting by the first known composer **of synagogue choral** music, Salomone deRossi. Its publication dates back to 1622.

The third group will present Psalms as they are used in the various liturgies. Ad te levavi (Psalm 24: 1-3) by Albrecht is the Introit **of the Mass for the** first Sunday **of Advent**.

Joseph Achron, who is known **for his many** compositions **for the violin**, composed one service for the synagogue in 1932. While not based on the traditional prayer modes the service is nevertheless a moving and thoroughly Jewish one. Psalm 92 is the Psalm **for the Sabbath Day**.

Psalm 145 is the one psalm of the entire Jewish liturgy which is repeated three times each day. The setting to be heard is by the celebrated contemporary composer, Gershon Ephros, in the penitential mode of the Selihot chanted at midnight on the Sabbath **preceding the New Year**.

Psalm 24 is the Psalm which the Levites in the Temple in Jerusalem recited on the First Day of the Week. It is still customary to recite this Psalm at the conclusion **of the** morning service of that day in the Synagogue. The composer is Hazzan Charles Davidson, a graduate in composition of the Eastman School **of Music and of the** Cantors Institute of the Jewish Theological Seminary **of America**.

In the French metrical version **of the** first verse of Psalm 50 (O Seigneur, loué sera) Sweelinck has borrowed the melody of the Geneva Psalter of 1562 (probably by Bourgois) and adorned it with rich polyphony and a bell-like climax.

The setting to Psalm 98 is one of a second series commissioned by the Cantors Assembly **of America** from composers now living in Israel. It is part **of the liturgy of the Sabbath Eve service**.

**Heinrich Schalit**, composer **of the setting to Psalm 133, has been a synagogue** composer in Europe and in this country **for almost forty years. This Psalm is** not part **of the** regular Jewish liturgy but is used on special **festive occasions**.

The final group will again offer two contrasting settings **of the great doxology** to the entire Psalter, Psalm 150. As the concluding movement to his great Motet No. 1, Bach treats the text **of** "Let everything that hath breath praise the Lord. Hallelujah!" as a sparkling fugue. By contrast, Lazar Weiner's treatment is energetically rhythmic and brilliant. Mr. Weiner is a well known synagogue composer, currently celebrating his **thirty-fifth year of service** to Jewish music.

*The Cantors Assembly of America wishes to express its gratitude to Dr. M. Alfred Bichsel and to the members of the Polyphonic Choir for contributing their talents and impeccable craftsmanship to this event. We thank, as well, the Eastman School of Music and its Director, Walter Hendl, for making possible the appearance here tonight of this outstanding singing group.*

## “MUSIC OF FAITH”

A Concert of Music of the Psalms as interpreted by  
composers of the three great faiths.

Psalm 130

Mima-a-makim

*Alter*

Soloist: HAZZAN **JOSEPH LEVINE**,

De Profundis

**Tone IV**

Motet: Out of the Depths

*LeMaistre*

Chorale: From the Depths of Woe

*Bach*

Chorale: Out of the Depths

*Wienhorst*

Psalm 117, Motet: Let All Peoples Praise the Lord

*Dressler*

Psalm 80, Elohim Hashivenu

*Rossi*

Psalm 117, Praise Ye The Lord

*Gauldin*

Psalm 25, Ad te levavi

*Albrecht*

Psalm 92, Tov L'hodos

*Achron*

Soloist: HAZZAN **ROBERT ZALKIN, Indianapolis, Ind.**

Psalm 145, Ashre

*Ephros*

Soloist: HAZZAN **ABRAHAM J. DENBURG, Baltimore, Md.**

Psalm 24, Lift Up Your Heads

*Davidson*

Psalm 75, O Seigneur, loué sera

*Sweelinck*

Psalm 96, Cantate Domino

*Hassler*

Psalm 98, Shiru Ladonai

*Braun*

Soloist: HAZZAN **ROBERT ZALKIN**

Psalm 133, Hineh Mah Tov

*Schalit*

Soloist: HAZZAN **ABRAHAM J. DENBURG**

Psalm 150, Fugue from Motet No. 1

*Bach*

Psalm 150, Halleluyah

*Weiner*

EASTMAN POLYPHONIC CHOIR  
Eastman School of Music, Rochester, New York  
DR. M. ALFRED BISCHEL, Conductor

*Allen Organ courtesy Allen Organ Company*

**HARRY GROSSINGER**  
1888-1964

This eighteenth annual convention of the Cantors Assembly of America is the tenth one to be held at Grossinger's. This record is a symbol of the warm relationship which exists between this unique resort and the Cantors Assembly. We, for our part, have always found here a receptive and scrupulously Jewish atmosphere in which to carry out the varied programs of our conventions.

We were deeply saddened to learn of the passing, last July, of Harry Grossinger. His own intensely Jewish approach to life is clearly reflected in the conscientious manner in which Jewish customs and traditions are here observed.

Out of respect for the memory of one whose efforts built the Grossinger name and reputation and in affection for the members of his family who share Harry Grossinger's devotion to all Jewish causes, the Cantors Assembly of America dedicates this concert of "Music of Faith" to his memory.

**MAURICE SAMUEL**

One of America's distinguished men of letters, Maurice Samuel is Jewry's most eloquent spokesman, novelist, translator, historian, scholar and lecturer. He is expert in almost every facet of Jewish knowledge and culture.

"Little Did I Know", Samuel's recollections and reflections on his career, is the latest of a long and celebrated list of works which bear his name. Among these are such well known books as "Certain People of the Book", "The World of Sholom Aleichem", "Prince of the Ghetto", "Harvest in the Desert".

For the past ten summers Maurice Samuel, together with Mark Van Doren, has conducted a series of enlightening and eloquent radio conversations designed to show how the great Jewish classics shaped Jewish history and ideals. The broadcasts are presented under the aegis of the Jewish Theological Seminary's "The Eternal Light Program".

TUESDAY MAY 4  
-MORNING SESSION  
PINCHIK SINGS HIS REPERTOIRE  
A Workshop on the songs of Volume Two  
of the "REPERTOIRE OF HAZZAN PINCHIK"

Chairman:

HAZZAN MOSES J. SILVERMAN  
*Anshe Emet Synagogue*  
*Chicago, Illinois*

HAZZAN PIERRE PINCHIK  
*New York City*

*Moses J. Silverman:*

I think that one of the highlights of last year's convention was an informal session that we had with Hazzan Pinchik when he spoke to us and gave us a little bit of background of the work that he did in the first volume that we published, "The Repertoire of Hazzan Pinchik", of course devoted to hazzanut. As I said it was a highlight. I think that the session this morning will also prove to be one of the highlights of this convention.

There is no doubt that Hazzan Pinchik is a legend in our generation. He is one of the greats from amongst all hazzanim, a fact which he himself doubts. He doubts it, but I know you will agree with me.

In the spirit of informality I am going to ask Hazzan Pinchik a question or two and then I am going to let him tell you what he would like you to know about this volume. There is no doubt, Hazzan Pinchik, that as far as your hazzanut is concerned you brought 8 completely new, a completely novel, a completely original approach to hazzanut. We, as hazzanim, are called upon to sing Yiddish folk songs, Israeli tunes, etc. But there has been a greater emphasis on Yiddish folk songs. Most of the hazzanim throughout the generations have stood by the so-called standards. Even in your approach to Yiddish folk song you have thought out something which is different. Your approach has been completely novel again.

Would you say that your great love and interest in hazzanut definitely guided you toward taking this approach to Yiddish folk song as well and would you say that your Yiddish folk song is very much based on hazzanut or did you try to seek out an altogether different pattern for your Yiddish folk songs?

*Hazzan Pinchik:*

*(Delivered in Yiddish, translated by Hazzan Samuel Rosenbaum)*

It would certainly have been more appropriate for me to appear before so fine a group of professionals with some kind of academic credentials; a degree, or at least a *smicha*. Even though I lack these, I am honored to be invited to discuss some of the questions raised by Hazzan Silverman. The things that I plan to say I have never said before publicly, principally because I have never spoken publicly, except for the one occasion when I appeared at your

convention last year. I have never been a speaker. Last year I was tremendously fearful about a speaking engagement, but I see now that I managed to survive the ordeal and have even lived another full year to come back to you again.

One of the great talents which hazzanim should develop is the ability to distinguish between the good and the bad.

You will recall that I spoke about a *smicha*, a credential, some indication that I had those qualities which mark him as a professional, different from a person who merely knows how to chant the *nushaoth*. I am now no longer a *nogeah* badavar, and so it is easy and proper for me to speak out more freely than perhaps some of you can. The truth of the matter is that I am no longer a practicing hazzan and even in the days when I earned a living from hazzanic appearances, I was never a hazzan in the sense which most of you are today.

I must confess that my appearance la & year before you reawakened in me an interest in hazzanut and in hazzanic melody which I had thought were all a matter of the past with me. I had never known the kind of gathering, nor the kind of interest which you hazzanim display in your conventions and in your activities through the year. Naturally this was my own fault. In my active years I lived apart from the general run of hazzanim. There was no Cantors Assembly as you have it today and I knew intimately only a very few of the hazzanim whom I met in the course of my own career. I never knew, in those days, that there was a large body of interested hazzanim, searching for ways to improve themselves and their profession. Last year I found out, to my great surprise, that your Cantors Assembly could bring together, a group of '700 or so, vitally interested professionals who wanted to know and to learn something.

I was literally flooded with questions about the things that I said and sensed that what I had to say was respectfully received, more, received with affection and love. That is why I feel a little more at home with you now.

A few weeks ago I attended a *Kabbalat Shabbat*. It was a performance of a new work and before the service began I read in the program that the composer was a celebrated and talented musician who had graduated from a number of important academic institutions and who had won a number of coveted awards for compositions. He had composed works for a number of outstanding artists and orchestras and now had composed this Sabbath service which we were to hear that evening.

As you see he boasted an impressive *smicha* and this alone was enough to give him the credentials for his music to be heard. I know that if I had come here with a similarly impressive biography Hazzan Silverman would not have dared to ask me why I sing this way or that. I would simply have pointed to my credentials and that would have been sufficient answer. But since I have no *smicha*, no credentials,

he has many questions why, where and how.

To tell the truth I really don't mind the questions. After all this is not a public event. All of you here, whether you are hazzanim, composers or synagogue musicians, are interested in my answers and that is not only flattering but good to hear. It shows a kind of interest in our profession of which I had never been aware before.

I listened to the **Kabbalat Shabbat** service. I went home and I don't mind saying that I heard a number of phrases which were very appealing. But all in all I was tremendously disappointed and even embarrassed at what I had heard. I am not trying in any way to set myself up as an authority or to preach to anyone on how to compose a service. I am merely telling you how I felt.

For example. As I walked home I was disturbed by something on which I could not put my finger. After all this service had been composed by a man with the highest credentials. Who was I to criticize his work? But my dissatisfaction persisted. After I thought it through, I realized what had been troubling me about this service. I grew up in a Jewish atmosphere and I suppose I will look at things from a Jewish viewpoint for the rest of my life. It seemed to me that this composer had taken, if you will, my mother, put on her a pair of false eyelashes, rouged her face and reddened her lips, and dressed her up in the latest style. I had to admit that all of these things were beautiful and beautifying. But what happened to my mother? Under all of that, I couldn't recognize her.

This morning I had breakfast with Lazar Weiner and Shalom Secunda and we talked about just this sort of thing. I told them something that they already knew, that I was not as well physically as I would like to be and that my doctor ordered me to take a pill when something excites me. I told them that when I got home from that service I took three pills and they still didn't help. Why? The **Lecha Dodi** and the Boi **B'shalom** didn't let me rest. Why? They just annoyed me tremendously. I was not comforted until I picked up the Yiddish paper on Tuesday morning and read Sholom Secunda's appraisal of the concert and found that he and I agreed completely. If only I could have read that on Friday night, I might have slept better.

I would like to take this opportunity to thank Sholom Secunda because on Tuesday night I slept very well. After all if Sholom Secunda, who certainly has the highest musical credentials, found fault with this work, then I felt a little better. After all I might be suspected of being a little too old fashioned and a little too uncultured, being without those very important musical credentials, but Sholom could not be accused of any of these and so I felt better all the way around.

As many of you know during my early days I worked for the Soviet government writing revolutionary songs for Jews. I was at that time a singer in the

Yiddish theater in Kiev. Yiddish theater at that time was played in Russian since Yiddish was forbidden. Being required to sing the Yiddish songs, they became indelibly impressed on my mind, a few of them never left there and I stole them away with me. You know that the ear is a thief. If you hear something funny, good, or beautiful, you steal it and make it your own.

When the Soviets took over Russia things were very bad. I was the sole support of my mother and several brothers and sisters and it was not easy to make a living. The Communists had established separate departments for the various cultures which were represented in Russia at the time. I thought it would be a good idea if I applied to the ministry in charge of Jewish culture for a job as a singer of Jewish songs.

Much to my surprise they took me on. Mind you, I had only one Yiddish song in my repertoire, "**Shlof Mein Kind**". I was paid off in foodstuffs, a small package of basic foods-herring, lemon, flour, etc. Becoming the family breadwinner in so easy a fashion was pleasant. The man in charge of my section of the Yiddish Ministry was the famous Yiddish writer, Itzik Feffer. I became very fond of him, he was a truly fine and talented person. In as much as he is no longer among the living, I am not ashamed to say that it was Itzik Feffer who helped me to come to America. I began to compose melodies to fit Feffer's poems. I composed tunes to a great many of his writings. However, I was not primarily a composer. I was more interested in my work as a music student. I earned a little extra money on the side by playing the piano in a music studio. I also drew some sustenance from hazzanut. Now and then I would officiate at a Sabbath service and added to my income in that fashion. But of all of these, it was hazzanut that was my basic inheritance, that strand that wove its way through my life from my earliest days to the present time.

The bones of hazzanut are its **nuschaot**. I heard Lazar Weiner lecture recently. He made the point that he hoped that Jewish music, particularly synagogue music, would throw off the yoke of **nusach**. It was his contention that **nusach** was a constricting force in synagogue music and prevented us from using the newer creativity and the newer ideas and the newer forms which are available to musicians today. He cited the specific case of M. Milner, who was, in my early days as hazzan of the Petersburg synagogue, the choir director. Weiner claims that in one of Milner's secular songs he used synagogue **nusach** from Ochiloo **La-El**. I don't agree with this theory. I don't think a composer like Milner artificially "used" **nusach** any more than I used **nusach** in my songs which I composed over the years. Yet, you will say, that my songs smack of synagogue modes. They do, but not because I intended, or set out to use them. The **nusach** found its way into my songs naturally because I had absorbed it as part of my cultural growth over my whole lifetime. I must admit that I had thought about the confining nature of **nusach** but I had been

afraid to express it to anyone again, because I felt that I lacked the proper musical education and background to pose as a musicologist. But after hearing Weiner express this same idea I felt a little reassured.

All of this is in the nature of a prologue to the second volume of songs. I want you to know that I consider my musical achievements to be very minor. Whatever I created in hazzanut and in the folksongs, I created for my own self. While I have received many approving commendations from men whose musical opinion I respect very much, I have always felt myself to be less than competent in these areas. And so I composed for what I felt I needed. I would like to illustrate one or two songs for you, now, that you understand that I make no pretenses to be a composer.

(Hazzan Pinchik proceeded to illustrate several of the songs of Volume 2 of "The Repertoire of Hazzan Pinchik.")

AFTERNOON SESSION: A  
A PANEL DISCUSSION  
"THE HAZZAN AND SYNAGOGUE  
YOUTH: A CHALLENGE"

Chairman:

HAZZAN GEIDALIAH GERTZ

*Emanuel Synagogue  
Oklahoma City, Okla.*

Participants :

DR. ELIJAH BORTNIKER  
*Executive Director  
Board of Jewish Education  
of Essex County, New Jersey*

HAZZAN DAVID J. LEON  
*Rodef Shalom  
Bridgeport, Conn.*

*Hazzan Gertz:*

I think in this our first session, we are going to start backwards.

At a recent national U.S.Y. convention I found myself at a workshop session with Hazzan Arthur Yolkoff, Hazzan Chaim Feifel from Portland, Oregon, Hazzan Kischel, I believe from Boston. The youngsters were speaking : "Well, you could have different kind of programming. You can have choir, you can have a hazzan at classes, youth services. Who is going to do it? Well, why don't you ask your hazzan? I am sure he will help!" At that point there was laughter and we were quite embarrassed. All 4 of us were sitting there and the audience laughed. They said: "He is not going to help.. He's not interested." Arthur rose, as our spokesman, and said : "The 4 of us are sitting here and we are interested." They said: "Where is the rest? Where is the organization

Then we discovered that the Cantors Assembly is not represented on the National Youth Commission. Of all the major organizations that belong to the United Synagogue, we are not represented there whatsoever and nothing that goes on in music does go through our hands. We have no influence whatsoever on the life of our teenagers. What will happen about 20 years from now? I am not talking about the influence we might have on all teenagers during a few years in high school and a few years in college. This is the future Jewish congregation and of course, this is the way the present teenager will reflect upon the hazzan in future years. What is he going to think about the hazzan who had no interest during a phase in his own life when he was needed most?

Those of you who know anything about growth will know that the most important development in their lives is the teenage life, and the time and the things that influence them for the rest of their lives go on in the teenage life. If you want to influence them, you are not going to influence them Friday night, completely or partially, or Saturday morning, completely or partially. But you can influence them through a day to day contact, week to week contact within the work of the hazzan. We are not talking about youth leaders. We are not saying that any of you should be a youth leader. That's not your role. But many of you feel, as I do, that you can contribute significantly this way. Others do it.

We have with us Elijah Bortniker and Hazzan David Leon who will speak on two different topics. Dr. Bortniker will talk on the national problem of the Jewish youth today, which I mentioned. He will also discuss what is going on in the education system and the youth groups within the congregations. Dr. Bortniker's degree is in Jewish education. He has been a teacher, principal, supervisor and educational administrator. He has been executive director, since 1968, of the Jewish Education Association of Essex County and suburbs. He has been the director of the department of education of the AJDC in western Europe 1956-58, when he was on leave of absence from the JEC in New York.

*Dr. Bortniker:*

Thank you, my small but distinguished audience. I like new experiences and this is a new experience to me. I always listen to cantors. This time I am speaking to them. I am somehow in a new circle. I have spoken before all sorts of groups. I wish I did have the opportunity to accept the invitation that was extended to me first by my own cantor, by my own congregation, my friend Morris Levinson, to come here and stay several days. Not only for the pleasure of staying here but I would have had a chance to prepare differently than I have. I would like to say a few words about the general problem and involvement of cantors in Jewish educational work.

Of course, I am talking as an educator. *Melamduis* is my profession. I was once introduced as Dr. Bortniker and I sat in the front row, (it happened to be also

in a hotel in the Catskills, at Kutchers) - and I noticed that I could lip read during the introduction, - that somebody said: "What kind of a doctor is he?" to his neighbor. So after my response I said, I am not a doctor, a physician, I am not a doctor, a dentist, I am a doctor, a melamed. I noticed that some people (this was a lay audience) thought that it was not in very good taste. It reflected their attitude toward a melamed. I like to stress the melamdu element.

Hazzanim were always involved in Jewish teaching some way or other. They had multiple occupations, and I want to stress this point because the hazzan willy-nilly today, in all congregations, is becoming involved in Jewish schools, in Jewish educational work. The reason for it, by the way, is almost inescapable. There is a real trend here and I am introducing this so that we understand it; it is not only a desire, it is not only idealism, it is not only worry about specific problems, it is really a certain set-up that throws you and us together. This setup is due to a development of recent years.

I remember when I taught in Hebrew school, in the 30s, in some communal schools that were so called communal, not congregational. We didn't know of the cantors of the community except through personal contact, if we had any. The cantors were not involved in school work. Now, 90% of the children attending Jewish schools attend congregational schools. All those attend the afternoon Hebrew school in Orthodox and Conservative congregational schools. Most of them, by the way, in Conservative congregational schools which are the larger body. Over them an entirely new situation has developed. We have developed a situation, which some people refer to very nicely and cozily, a mishpaha like situation. The fact is, that it is something like that, because the rabbi, the principal, the cantor, a few others-all those involved in school affairs, - are employees of the congregation. All those who presumably supervise — the trustees, the school board, - are members of the congregation. Others who get involved, who were never involved before, are the congregational Sisterhoods, congregational Men's Clubs. They are all members of the congregation.

So there is a direct relationship that did not exist before. As I said when I taught in the schools in the 30s, there was no cantor coming in to teach anything. I taught or some other teacher taught, or the principal taught, certain musical elements to the congregation. Can you imagine too much chutzpa on my part, I imagine. But we did that.

Now the cantor gets involved more and more and that can be a very desirable element. I don't think that any one group of individuals or any one professional will solve the problem of Jewish education, or solve the problem of drop-outs, or solve the problem of the removal after a certain age of our youngsters from our schools and from our congregations and from our Jewish life in general. But everyone will contribute in some way. By the way, this is an important development, quite aside from the fact that there is talk in Jewish education about double professions.

Jewish educators talked for a long while; they dropped the topic recently because it doesn't seem to work out that you have to have a teacher who is also competent in another area because Jewish teaching has been reduced in hours. But that's a different story. On the whole it hasn't worked out to have social workers who are also teachers and youth group workers who are also teachers. It simply didn't work out.

But the cantor has come in more and more into the Jewish school. Now I want to say this. In some congregations the cantor is a teacher- a teacher in the classroom, aside from the fact that he teaches in the area of his special qualifications. I must say that I wish he would take this teaching seriously. Here again I am stressing my melamdu. Teaching like any other profession is an art. It has its gimmicks, it has its skills, it has its methodology, it has its materials. One who is acquainted with these things and takes them seriously can do a good job. I somehow have the feeling that some cantors, - I hope I am wrong, - and of course not the group sitting here, disdains the teaching job. I am talking about the teaching in the regular program, the curriculum of the school aside from the musical element. Some of them succeed very well. Some of them can succeed even more because, by introducing the musical element, or the song element which they can introduce better than any other teacher they can really contribute in a way that the ordinary teacher cannot. Let's recall some thing since I am talking here as an educator primarily.

You know I have my own recollections of my childhood when I was a student in high school, and before that in an elementary school in Palestine in the 20s. We used to sing songs. We used to sing songs as they are never sung in the United States. That doesn't mean that we used to sing more. I am not talking about more or less, a few songs plus, a few songs minus. That's not what I am talking about. It was apparently, and later I found out that it was actually so, it was a problematic approach to us youngsters, to inculcate in us an attitude, to indoctrinate in us a new patriotism. When we used to sing "Eretz moledet at eretz nehmedet," we used to thrill at it. I remember songs I heard upon visits to Israel and there was a definite, if you wish, propagandistic purpose in these songs. The American school does not need these songs. We needed it. The youngsters who were trained in Israel were inspired by many things but I am convinced that the thrill of a moving song, of a thrilling song, of a stirring song, had as much to do with it as the large part of the rest of their education.

In Jewish religious life, I don't have to tell you, the experts in cantorial and liturgical melodies, what it meant. When the *hassid* used to sing, that was solace to his life, to any Jew, not only the *hassid*. I remember passing by a small synagogue in Palestine and even when I was younger still in Kishenev and heard the Skverer hassidim sing.

We want to inculcate an attitude into our youth to

belong to our group. We want to gain their identity with us. We must use every instrument. I doubt that there is a better instrument for it than song, than music, than religious melodies. The liturgy of the synagogue as well as the modern song can contribute something that the child cannot easily gain from many another source, especially now with the reduced program of learning. The melody becomes the more important. The *nigun*, the special *ta'am* of the *nigun*, the special spirit of the *nigun*, to which we have to pay special attention. The music teacher then can make a contribution that the ordinary teacher cannot. Let me add this, I, for example, for one, am not so excited about the cantors as music teachers or anybody as music teacher particularly. I am not happy when I see in the school a music teacher come and teach—"Today is music for these classes." So they get out of the class and they sit down in the music room where there is a piano and the cantor-usually it is the cantor nowadays, - teaches them the melodies of the synagogue, or some other songs, or prepares them for an assembly, or whatever program it is, or for a holiday celebration. I would much rather, not that this is unnecessary, but I'd much rather see to it that every teacher can teach them certain songs.

When I taught in Chicago, in Milwaukee, my kids sang. If I was half good as a teacher, and I can brag that I was a fairly popular teacher, I believe I was, because my kids, as one of their activities, sang. Every melody that I knew from the prayers, from my childhood that I recalled, even if it was not sung in the synagogue at the time - it was a community Talmud Torah incidentally - they sang. I made personal acquaintance with cantors to learn what melodies were being sung those days. Since they did not teach in our school, I taught it to them. I taught them modern songs. I used to walk through the hallway of the school and hear them hum and sing these melodies. I taught them some tricky song and I knew some tricky songs of the youngsters in Palestine at that time. They delighted in it. They enjoyed the school, I don't say only for the singing, but the singing contributed greatly to this. It is my feeling that the cantor, usually the only one nowadays in the school who is trained musically,-1 am talking about Jewish musically-should be not just the music teacher for the school but preferably,-although he can take and prepare for special functions - he should train the school teachers in general. All of the teachers should learn the songs. We have too many who just sit aside during the music lesson and rest and relax. I don't object to their chance to relax if they have such an opportunity but that is not what they are in the school for. They should also be involved. It is an aid in teaching language, it is an aid in teaching prayer to the extent that we teach mechanical reading, which I am always a little unhappy about, more than a little unhappy about. It can make even the mechanical reading of prayers to some extent livelier by introducing melody into it. The ritual of the synagogue melody or any other melody can become so varied. The cantor is the one who can

become this teacher to other teachers. I was very happy to see, to mention again, my hazzan Cantor Levinson because I happen to know him so well, who only a few months ago showed me a program of music for the school which he worked out. I was talking about it the other day to the Principals Council in our area and I told it to some of the principals. One of them suggested that perhaps our so-called Midrash Institute of Jewish Studies, which gives in-service courses to teachers, as well as trains some new teachers or not fully qualified teachers, might offer a course in Jewish music both liturgical and general, that a teacher who teaches can later introduce into the school. A good Jew would say God-willing, and I say the budget permitting,-excuse the variation, no *chillul* is intended of course- we will try to do something like that in our community.

Let me stress one more thing about this particular duty. When you teach Bar Mitzvahs you see every boy in the school, even though it is only in his graduating year approximately. You really see the school in its entirety, everyone of them and are able to contribute something to them. Some of you prepare for a Bat Mitzvah and contribute something to her. I have a lot to criticize about the way Bar Mitzvah is being celebrated nowadays. I am not very happy with what it has turned out to be, but I am also realist enough to say that it is what it is, and whether we criticize it or not, in the meantime we have to cope with it. If the Bar Mitzvah succeeds in his performance, so to speak, if he reads his Haftarah effectively and if on top of that - as I know in many synagogues - as I know in our synagogue - some of them are trained effectively also not only to read the Haftarah but perhaps a portion of the Torah or lead the Musaf prayer, - if they do it well, and - one more if, - if it did not come with too much toil and labor, - sometimes it is *gemutchet* the child is so glad to get rid of it, - but if it did not come with too much labor, then that child has had an experience which perhaps the rest of the school didn't quite give him. You're teaching him the things that are the most memorable, that are most lasting.

I don't want to minimize the role of the other teachers. That is why I want to give them a little bit more of a function, that their teaching should become more effective and more memorable. But for the present time you really have a function. Those of you who teach, and most of you are in some way involved in it, I assume, are involved in a program that can be most effective, that will be longest remembered. If you manage to continue and involve yourself in similar activity on a secondary age level in the USY, in the Leadership Training Fellowship, you may be the teacher that the child will actually remember longest, because of what you taught him. It probably doesn't speak too well for the rest of the curriculum and its clinging to the child, I admit that. Unfortunately that is the situation today. You have a role then to play that is truly a most important one.

I'd like to add the following. I am stressing that the partnership of the cantor with the teachers, with the education staff of the school, is now a fact because of

the congregational setup in all schools. I stress that you can become truly effective in the school not only by contact with the children but by contact with the teachers. That unless we exploit every element in the educational scheme of things we are licked because we do not have too much strength in education. Let me tell you, as an aside, during the 30s and the 40s there was a great deal of talk about the nature of the program of the Jewish school. In the 30s we couldn't do much about it because anything that demanded some expense, no matter: how insignificant and small, simply couldn't be carried out. But I remember that when Dr. Dushkin came to the Jewish Education Committee in New York, - it was just then organized, - in 1939, - and Dr. Alexander Dushkin whose name I am sure all of you know, became its Executive Director and he started gathering his staff, - he didn't get me until 1945 because I went off to win the war-he started recruiting a group of artists. He brought to the Jewish Education Committee in New York an artist, Geller was his name. Later he was replaced by someone else. He brought a dance expert, a dancer who understands Jewish dance, who understands the folklore and the role of Jewish dancing in that folklore. He brought in a drama man and he brought in, of course, a music man-Harry Coopersmith. I am sure you know the name. He has contributed a great deal to the educational efforts in Jewish music in the United States. He published many pamphlets, songsters, books. United Synagogue published his major book. We always talked during the 40's of the role of the various arts in Jewish education and music was always on top, always on top.

I was born in Bessarabia and this story comes to me about a certain rabbi. The hassidim like to tell the story about Reb Meyerl, der Premeshlamer. (Premeshlame is a village in Galicia). Reb Meyerl was born in Premeshlame and except for one year he lived all his life in Premeshlame. He was a well-known hassidic rabbi in Premeshlame. For one year, that one year, for some reason or other, he moved out and became rebbe to his hassidim in a little town, Libkana in Bessarabia. People later when he returned, used to ask him, what did you do in Bessarabia. You went off for one year, and then you came back. His answer was and, - that's the story as it is told Bessarabia, - that he came there to listen, *dafke* in this case, to the goishe music. He heard about the *Moldavian vollech* songs of the Bessarabian peasants. He liked to hear their nigunim because he believed there was some kind of a spark, a spark of *kedusha* in these *goishe* melodies. When people used to come to him, sometime to ask for advice, for explanation, for guidance, they used to pay *pidyonim*, as the term used to be. He said never mind the *pidyonim*, teach me a new Bessarabian melody. This mitzot he found in the melody of the peasants of Bessarabia, the Moldavian and Roumanian peasants of Bessarabia.

Singing was always an important part of Jewish life, all the way from Biblical times as we find. Even a stutterer like Moshe sang, if you remember, "**As Yashir Moshe.**" I can't quite imagine him singing but song was the popular

thing. All we have to do is just read the Psalms - *Eshkeha Nafshi B'shir* is of course what it means. We know that song is ours throughout the ages. The liturgy proves it. The development of hazzanut proves it. How important melody was in our religious life, Modern Palestine and Israel prove it. We cannot afford not to exploit this fine instrument and you are its agents.

*Hazzam Gertz:*

Thank you, Dr. Bortniker. Those of you who want to ask questions, we will have a question period following the next presentation by Hazzan David Leon from Rodeph Sholom, Bridgeport, Connecticut and we are going to see how the hazzan actually operates within a synagogue program. Working with the educator, with the rabbi in fulfilling this particular need. David Leon will show you how it is actually accomplished in his own synagogue in the education and youth programs.

*Hazzan Leon:*

First I would like to give you just a little background bringing us up to the present time as far as Jewish education and the role of the hazzan in Jewish education is concerned.

In just a little more than two generations the American Jewish community has undergone an absolute change religiously, educationally and culturally. It was during the 30 year period from 1880 to 1910 that more than 2 million Jewish immigrants from Eastern Europe came to the United States. They were driven to these shores chiefly by political persecution and economic repression. It was a migration of families. The East European Jews greeted the American public school as a symbol of freedom and immediately enrolled their children. They were overwhelmed by the new economic and social conditions. The parents very soon neglected the Jewish education of their children. As a result, poorly qualified melamdim went from house to house or opened a heder in some store, or in a room above a store. They typified the Jewish educator. From the community there was no pressure of public opinion to maintain proper standards for the Jewish education of children. The overwhelming majority of these youngsters matured into the lost generation and they as adults and parents, based on their own experiences, thought much about secular education of their children and very little about their Jewish education and spiritual growth. History records, that two events, one, the inhuman slaughter of 6,000,000 kedoshim at the hands of the Nazi murderers and, two, the establishment of the State of Israel, - brought about the unification of local Jewish communities, increased membership in congregations and brought a semblance of order and standards in Jewish education. Today we read about the vanishing American Jew and as hazzanim we are cognizant of the many American Jews in our own communities who evidence a religious and educational maturity of a Bar and Bat Mitzvah. How saddened we are by the fact that the overwhelming number of Jewish men and women on the college campus shun and avoid the

Hillel groups. They display great ignorance of their Jewish heritage and they are like putty and clay in the face of social, cultural and religious pressures. As Hazzanim we serve our members and children not only as the Shalihah Tzibur but also as the educator, the musical director, the adviser, the confidant and friend. Today, generally speaking, cantors serve their congregations for many years and in numerous cases for life. We are no longer transients. We know our congregation members, especially the children, all their lives. In our hands, in great measure, lie the responsibilities of molding, teaching, enriching and enhancing the educational, cultural and spiritual souls of these children. "Train a child in the way he should go and when he is older he will not depart from it." The rabbi, the cantor, the educational director and teacher in each congregation must work together as a strong team. This team must constitute a powerful motive force imparting new vitality to Jewish life. By dedicated effort and time, creativity and inspiration this team must prevent the erosion and disintegration of Jewish life, and more importantly, it must enrich understanding of our heritage and deepen the sense of Jewish unity. The cantor in particular is in a position to maintain a continued, close contact with the Jewish child. From the day he is born and blessed with a Jewish name, through the years, to that day when he or she goes off to college, no longer a teen ager but a mature American young man and young lady, we dare not waste these precious years. We must fill them with an appreciation of Jewish values, reverence and understanding for our services and liturgy and a love for and acknowledgment of Jewish music. Many important pleasant and memorable experiences through plays, concerts, dances, trips, outings, any activity which will make a lasting favorable impression will help bring the ultimate goal-knowledgeable young men and women. Many cantors have excellent youth programs and, recently, through the effort of our colleague, Morton Shames, we have **received** several valuable and promising Programs.

A well-structured school curriculum should include a fifteen-minute music period for each student. If it is to be effective it must be organized on grade levels; 8-9 year olds; 10-11 year olds; 12-13 year olds. The song curriculum takes into consideration the learning capacity of each group and their rate of learning based, of course, on the songs of Sabbath, holidays, festivals, Israeli and Jewish folk melodies. If it's presented in a meaningful and wholesome manner each child should learn from 20 to 30 songs per year and all it needs is 4 or 6, or 6 - 16 minutes music periods each week. The cantor can thus provide a pleasurable musical experience for each child. During the six year course that student can learn about 160 songs and the cantor can also teach and introduce new congregational melodies at services. Herein of course the cantor is provided with an excellent opportunity to select the members for his junior choir. The cantor as an effective music director makes adequate provisions for Jewish Music month observances. Together with the teachers, he plans an annual *shiriya*, a song fest, in which each class dramatically, in costume and makeup, **presents** its own song selections. In this way every stu-

dent, including the shy and withdrawn child, is given the privilege and encouragement of performing publicly. The cantor should also plan an annual school concert in conjunction with the Parent Teachers Organization, thus giving that body strength. It could very well be a fund raising project for audio visual aids, to buy musical instruments, or to provide Ramah scholarships. The cantor, who is sensitive to the feelings of children, accepts and respects them for what they are and he uses various techniques in encouraging them to express their feelings. With affection and friendliness, with special attention to the musically talented students, he encourages them to perform at these concerts. To be a member in a school orchestra is a most stimulating experience for any youngster. The concert program includes a school orchestra, dance groups, the Talmud Torah choir, instrumental and dance soloists and the three best class presentations of the *shiriya*, the song fest. In this way you have approximately 150-200 children participating in this program. In our congregation we have had 16 such concerts over the years and we have raised, at each concert, approximately between \$400 - \$600.

Today's trends are tomorrow's actuality. The wisdom of the decisions made by the school leaders today determines to a considerable extent the future qualities of the school. The Bar and Bas Mitzvah year determines to the greatest extent whether the student will continue his studies or not. The answer lies in the imaginativeness of the cantor. If you institute a Bar and Bas Mitzvah class which comes for instructions for one hour every Sabbath morning, the student then learns to come properly attired for Sabbath worship. After an hour's instruction he joins the adult congregation for services and thereby learns and participates in congregational singing. After the Bar and Bat Mitzvah they are invited to attend the adult services and thus participate also by leading in, responsive readings and by singing and chanting the concluding hymns. The cantor should encourage the Bar and Bat Mitzvah to chant parts of the services and to read from the Torah. The growing child wants to be somebody, a person, a self, one who seeks to fully express his talents on the day of his religious majority. The cantor must listen to him and be concerned with bringing forth the child's greatest potential. An effective Bar and Bat Mitzvah program is the foundation for a meaningful teen-age program and I am pleased to learn through various synagogue bulletins, the achievements of some of our colleagues with teen agers.

Eight years ago I instituted what we call the Sheirut Service Group. Membership is open to post-Bar Mitzvah boys. Today we have a membership of 48 boys from 14 through 18. Members are required to be students in the Talmud Torah or the Hebrew High School. The curriculum is based on a five year course; instruction is one hour per week, 36 sessions per school year. The subjects taught are: the daily services, Shaharit, Minha and Maariv; the Sabbath services, Pesukei d'zimra, Minha and Havdala; synagogue skills, Torah reading for Sabbath, High Holy Days, Shofar blowing and Megillah reading. This year we have added

to the curriculum the Shaharit for the High Holy Day services. What have we done? Today every Sabbath morning a boy chants Pesukei d'zimra. Every Sabbath afternoon a member reads from the Torah. Every Sabbath evening a member chants the Havdala. On Sabbaths when there is no Bar Mitzvah the members read from the Torah. On Festivals and High Holy Days members read from the Torah at all services-the overflow service, the main sanctuary, youth and Talmud Torah services. Every Sabbath a member reads from the Torah in the Junior Congregation. On the High Holy Days, members of this group blow shofar at all services. Every Monday evening before the Hebrew High School classes (and we have an enrollment of 120 students) a member conducts the Maariv service. Once each month a member conducts the Sabbath Minha service. Besides this, older members, who are juniors and seniors in public high school, serve as ushers at Sabbath and festival services. In recognition of the sincere efforts of the members of this group, I plan an annual 3 or 4 day trip for these boys and take them to either Washington, New York or, we are planning even a trip to California.

The congregation thus **far** has contributed \$600 towards this trip. During their junior and senior high school years, the members of this group are paid to serve as tutors in Sunday School. They tutor Bar Mitzvahs, teaching Torah reading and portions of the service. In addition these boys are part of other youth groups that are involved in many projects. They make monthly visits to the Jewish home for the aged to entertain them and to bring them gifts. They have an annual musical production in Hebrew, with orchestra, costume and scenery. They have adopted and are maintaining a Korean orphan and raise \$600 a year through various projects to maintain that child. Once every two weeks they go to one of the local churches where they tutor under-privileged children. A successful youth program is a challenge that can be successful only by total rather than by partial effort. The extent and quality of achievement is determined by a variety of factors, the goals, the program, the teaching, the extra-curricular activities, instructional material and by many, many pleasurable experiences. It should begin when a child enters the Talmud Torah. He should remember his induction ceremony before the ark; he should be called up every year on his birthday with other children and be blessed by the rabbi and cantor. He will certainly remember a baseball trip once a year or a trip to another city, or having such activities as a school election, or writing for a school newspaper, his Bar or her Bat Mitzvah, training in the junior congregation, his being invited to join the adult education, his or her graduation from Talmud Torah, an *aliyah* on the Bar or Bat Mitzvah anniversary, participating in a school *shiriyah* or concert; conducting parts in the services, and graduating from Hebrew High School. Let me tell you what these programs have thus far produced.

Today we have three students in the Teachers Institute at the Seminary. We have three students in the Rabbinical School. One of our graduates is head of Camp Ramah in Canada. We have had services con-

ducted by our students on the college campus **of** Michigan University and, for the first time in the history of Dartmouth College, our students conducted, read the Torah, and blew shofar for the past two years on Dartmouth Campus. We have five girls married to rabbis. We have seven teachers. We have three who have read for the High Holy Days this past year in other communities and three who conducted over-flow services. Scores and scores of people are active in Jewish community life where they have moved as adults. Yes, our synagogue youth presents a challenge. I don't have all the answers, but I do know that sincere effort and good planning, inter-personal relations with the students have proved effective in our school. We are pleased to state that our youth go off to college today a more knowledgeable young man and women. Thank you.

**Hazzan Gertz:**

I think that we have adequately presented the problem and I think we have given some of the answers. What we have just heard is a very admirable and extensive program and each one of us looks to his own synagogue and congregation to find exactly where and how this can be fitted in, with an evaluation with the rest of the staff, of course. We will entertain questions at this point. Any one who has questions will direct them to me or to Dr. Bortniker or to **Hazzan Leon**.

**Hazzan Arthur Volkof:**

Just a comment. Cantor Leon's program is perhaps the most admirable program I have received up to date matched perhaps, and I hate to mention names, matched perhaps by Hazzan Reuben Frankel of Detroit, and by Hazzan George Wagner of Houston. The programs that have been presented in the post-Bar Mitzvah stage are fine. The problem, I feel, lie not in this area. The problem lies at a much earlier age than that and I think, is actually two-fold. The first part of it is the educational part. When our kids come into a religious school they are under the influence of the most modern techniques in pedagogy. However, the music curriculum has not gone along, has not progressed with trends in Jewish education. The songs we are teaching in most cases are antiquated. The approach is not the most suitable. Music must be taught, as Hazzan Shapiro mentioned, from the very, very earliest days of a child's experience in a religious school, taught in several ways. I think that the source material we have been using until now is not adequate. We are using the same "Songs of Zion", the same "Songs we Sing," "Song of Childhood". They are fine but, in their own way, I think they have been a little over-used. We need an entirely different approach to music taught in the school. I will agree also about the cantor's role in educating religious school staff. This can be done very well through tapes, if the teacher is not able to impart musically into his or her students what we may expect. Tapes are a very practical form of educating our young people. Another very basic problem is that music unfortunately has taken a very subordinate role in Jewish education. The reason for

its existence is challenged. We teach songs, the songs perhaps, our Hebrew teachers remember or know. The problem is here. In Israel which was then Palestine, music is spontaneous; singing is spontaneous. We saw it this past summer when we took our first trip to Israel. In our congregational schools for the most part, where there is not an integrated music curriculum, we find that music is imposed artificially on our kids. We have a language problem in many cases. We have a problem of suitable environment and motivation. I still don't believe that you can adequately teach songs of Israel until the class has been properly motivated and has received an appreciation of Israel. The cantor is a music specialist and a specialist in arts, as I don't like to restrict the cantor's role to music specifically. Let me come to that in a moment. The problem that Cantor Gertz and I found when we attended several national conventions (Hazzan Kischel will bear this out) is the caliber of music we hear at these conventions. For instance, at the national United Synagogue Youth convention, somehow the young people there have managed to extract musical settings, some of which I have never heard before, some of which I was ashamed to listen to. We found that there is no standardization. I am not saying that there is one suitable V'shomru or one suitable Hashkivenu but what I am asking, where have the kids been getting this material from. I think that as a recommendation, aside from an entirely new approach to music curriculum and new music book, which would reflect the three-day a week school, much more than it does now, I would suggest that there be a committee established. This committee would be responsible for standardizing the music sung by our youth. I don't mean one setting of each. I mean 5 or 6 settings, but those which we have agreed upon as being suitable for our young people. I know that question of taste enters into this. I know that what I like, you may not like. But I am sure that in any one area, there are perhaps several settings, that we can agree upon. I think it's about time that we started thinking about this a little more seriously, so that when we hear these musical versions, musical corruptions that you are bound to hear at USY functions, that something is done to improve it.

Just let me make one more comment. From the very beginning musical education must go hand and hand with the religious education. 30 years ago, we had rabbis, teachers, a few hazzanim who were able to impart the very wonderful melodies to our young people. But for the most part, because of the congregational singing, to get the congregation involved, we took what was available to us. We have not in any way re-evaluated the situation, 30 years have passed now. Your children, grand-children, your students are growing up with the same music. I am not starting a campaign for a complete revision of synagogue music. Please understand this and please understand what is motivating me in this. We must re-evaluate these tunes, these melodies, making them applicable to the contemporary service. As we have done so much in accentuation, as we have changed every accent so that it conforms to rules of Hebraic pronunciation, so I think we should attempt to standardize, perhaps too, even

create our own music for youth.

*Hazzan Gertz:*

I have heard a few people speak and I have seen the interest here and it seems to me that there seems to be a feeling of acceptance, that this is our problem and part of *our* role perhaps. We as an organization must start on this endeavor. We must send representatives to the Education Assemblies, to the Youth Commission, publish music for youth and the educational school and publish a music curriculum. This is what we, as an organization must do. There is at present no representation on the National Youth Commission and all the music, for the USY records and other things, comes out from their own auspices or the United Synagogue itself. We must send a representative to the Youth Commission, a representative of the Cantors Assembly. Then the Youth Commission will look towards the Cantors Assembly to supply them with the music and with these needs.

I will entertain such a motion and it will be part of the record of this meeting. Motion is entertained "The Cantors Assembly shall send a representative to the Youth Commission and to the Educators Assembly. That a representative from the Cantors Assembly shall sit on this commission and to work out any matters relating to music or the arts in the National USY movement." This is the recommendation of the people sitting at this meeting, and it is in the minutes of this meeting.

*Remark from the floor:*

This is the suggestion I would like to make in addition to the really phenomenal remarks we heard this afternoon. Number one I found that the programs which we have for Hanukah and Purim are not **exactly** adequate. Mr. Chairman, I would also entertain a motion that we suggest to the Cantors Assembly, that we utilize the beautiful and wonderful talents of our colleagues, to commission someone to write several programs for Hanukah and Purim. Number two and with that I shall conclude. We have as many of you know, I am sure, a talit and tefillin club, of Bar and Bat Mitzvahs by the way. They meet every Sunday and I have made it, I believe, very interesting for the children. I made them feel very important because every Sunday I have another speaker from the **Board of Trustees** of my synagogue addressing the children and they feel exceedingly important. I believe submitting this suggestion to you would be beneficial to all of us. Thank you very much.

*Chairman:*

I would like to conclude this meeting by reading a short paragraph of a book called, "The Essence of Jewish Art" which I read on the plane coming here. It says, "For many centuries the spiritual life of Judaism threatened to become arid as a consequence of excessive rationalism. Only the emotion that surges from prayer, from liturgical poetry, from song, from antiphonal chant could still endow the absolute with an external form which the common people could understand. Only this emotion can insure an intimate communication between the ego of man as he prays with God whom he addresses as Thou."

## AFTERNOON SESSION: B

### WORKSHOP IN HAZZANUT

#### "FINDING SOMETHING TO SING"

An analysis and demonstration of some exciting additions to the hazzanic repertoire from the latest publications of the Cantors Assembly.

HAZZAN ISRAEL GOLDSTEIN

*Jericho Jewish Center*

*Jericho, New York*

HAZZAN WILLIAM LIPSON

*Beth David*

*Miami, Florida*

HAZZAN MORRIS LEVINSON

*Beth El*

*South Orange, New Jersey*

HAZZAN REUVEN FRANKEL

*Shaarey Zedeck*

*Detroit, Michigan*

#### *Hazzan Israel Goldstein:*

This afternoon we will hear a talk and a demonstration of three recent publications of the Cantors Assembly. They are the "Hazzanic Anthology of Joshua Lind," the "Rinat Hahechal," and the "Hazzanic Recitatives of Sholom Zvi Zemachson." It is hoped that this workshop will stimulate an interest in the above mentioned works and that many of the compositions will prove so be a valuable addition to your repertoire. Our first hazzan who will talk on and demonstrate the "Anthology of Joshua Lind" is a disciple and a devoted friend of Hazzan Lind, cantor of Beth David in Miami, Florida. Hazzan William W. Lipson who will be accompanied by Hazzan Sholom Kaleb, the editor of the "Lind Anthology". I present to you now Hazzan Lipson.

#### *Hazzan Lipson :*

In Koheles King Solomon tells us, among other and sundry things, that Adam ehad meilef matzati. I found but one man in a 1000. Rashi comments as follows : It is usual that when a thousand children go to school to study Torah, only about 100 will emerge well-versed in Mishnayot. From this 100 only ten will be able to study Gemorah fluently. From these ten only one will emerge that will be a horaa, a rov, who can answer questions on Jewish law. The words, one in a thousand, apply to this man. In the more than 26 years that I have served as a hazzan I have studied and sung the compositions and recitatives of many of our great composers. To paraphrase Kohelet with some homiletic license, I would say hazzan hu mechaber echad matzati. I have found one hazzan and one composer and he is, Joshua Lind.

From my early youth in Chicago I followed this great man around to listen and to "nash". If anyone is responsible for my being infected by this disease known

as "hazzanutitis", it is without question our beloved Joshua. His influence upon me is beyond description. When our good friend, Hazzan Sam Rosenbaum, invited me to participate in this afternoon's session I demurred and suggested instead the name of Hazzan Murray Lind. Upon being informed that Murray could not be here, I then reluctantly accepted. The words af pi sheani hedai vhagun lchach have suddenly developed new meaning to me.

Now to the task ahead. In an era when the clock has become one of the most important factors in a religious service, I wish to point out two selections in the Lind Anthology that are both brief in form and yet inspiring to the congregant. The first of which I dedicate to the revered composer himself. It is *Ain K'erk'cha*.

A small prayer like the *Vehaofanim*. I timed it--a minute and a quarter-is another example of both brevity and beauty.

In many Conservative synagogues, mine included, we find the *Hazorat hashatz* has become, alas, a thing of the past. It requires much ingenuity on the part of the hazzan to select portions of the service in which to sing an occasional recitative. Among the most effective I have found the Torah service an opportune time in which to elaborate a bit. The *Ana Avda* of the *B'rich Shmei* is a splendid example of hazzanut that is both *geshmak* and it even gives the congregation an opportunity to join in the refrain of *Bai ana*. (Hazzan Lipson illustrated).

Thank you very much. My concluding selection 1 would precede as follows. 'On an occasional Shabbat I find that I have a few additional moments and I often utilize them to sing a *Ledor vador*. I found it expedient to have a number of settings of this prayer at hand. The *Ledor vador* in the Lind collection is well worthy of being included in our repertoire. (Hazzan Lipson sang The *Ledor vador*.

#### *Hazzan Morris Levinson:*

Thank you, Mr. Chairman. I think you ought to know that I was selected to talk about "*Rimat Hahechal*" not because of my erudition or any extraordinary musical perception, but because it was my congregation that raised the funds for the publication of Mr. Talmon's work. The sizable amount was raised through the medium of a concert in our sanctuary that featured the New Jersey Cantors Ensemble (the chorus of the New Jersey Regional Branch of the Cantors Assembly) and my own Sisterhood Choral Group.

The publication, containing 144 pages of very easy to read script, includes the complete Friday evening and Saturday morning services. In a conscious attempt to bring Jewish youth closer to our musical and liturgical heritage and to encourage congregational participation in the chanting of the service, Mr. Talmon has employed attractive melodic lines while clothing them in most fitting harmonic and contrapuntal garb. Mr. Talmon used the pentatonic scale and utilized the mixolydian and phrygian modes. The

mode of the Torah tropes is especially dominant in his settings of "L'cha Dodi", "Kiddush" and "Aleynu".

Although many of the melodies are reminiscent of the male choirs in the Orthodox synagogues of two and three generations ago, "Rinat Hahechal" possesses a certain charm, often lacking in the traditional male choirs which is due, in most part, to a much cleaner melodic line, strict adherence to the meaning and correct pronunciation of the text and the ever-present desire to get the congregation to sing.

The service has two outstanding features that appeal to me personally and which commend it to the Hazzan in the modern American synagogue. First of all, as already stated, the melodies are so charming and melodic that the congregants are hard put to remain passive and silent. My own congregation, for instance, is already singing the "En Kelohenu" and the "Adon Olam" with gusto. Secondly, one need not to be a Leonard Bernstein or Dorati to be able to conduct the four-part arrangements. There is a great deal of solo recitative for the Hazzan, with the choir supplementing the organ accompaniment and the choral parts, either in four-four or three-quarter time, are so clearly delineated that the conductor can always see what is going on at a glance and can cue each voice with ease.

I would like, now, to leaf through the publication and illustrate some of the compositions. My apologies for not being able to sing all four parts simultaneously but I hope that you will get some idea of what I have been trying to say.

DINNER -SESSION  
THE PRESIDENT'S REPORT  
*Hazzan Saul Meisels*

This Convention marks the 18th year, the year Chai, in the existence of the Cantors Assembly of America. In the span of history, eighteen years is merely a brief moment, but in the life of an organization such as ours, eighteen years is indeed a long time. It represents establishment, growth, development of ideas, setting up a code of standards, building up leadership, and much hard work. We have been fortunate in many things, particularly in the growth of our membership to the point where we now have nearly 400 hazzanim, serving in congregations throughout the United States and Canada, and we have been blessed with spendid leadership from the first day of our inception. Much has been done, but much more remains for us to do. I am sure you join with me in the feeling of pride in the accomplishments of the years past, and we rejoice as we extend our appreciation and praise to all who contributed to bring the Cantors Assembly to the high point which it has now reached in its history.

I hesitate to enumerate, for fear of omitting someone, the names of the men who have given so extensively of their time, their ability and their talents, in support of this our organization, and whose devoted cooperation I hereby gratefully acknowledge. Their names are numerous and include men like Hazzanim Samuel

Rosenbaum, Moses J. Silverman, Arthur Koret, Morris Levinson, David J. Leon and Sol Mendelson, our present officers, in addition to the many faithful members of our Executive and National Council. It is because of the combined efforts of these men that we can evaluate the true measure of our success, study the effectiveness of our accomplishments, and determine the goals yet to be won.

I shall restrict my remarks to the first year of my stewardship, which comes to a close with this convention. It has been an exciting and stimulating year, filled to the brim with events and decisions that will affect the course of our work in the years ahead. I

Permit me to detail for you some of the highpoints of this past year. First of all, I am happy to inform you that the friction which previously existed with the Conservative Movement and the United Synagogue has now come to an end. Agreements have been reached after long (arduous, but peaceful) negotiations, and I am certain they will bear good fruit for both the Cantors Assembly and its hazzanim, as well as the United Synagogue and its member congregations. The major stumbling block to amiable relations between the Cantors Assembly and the United Synagogue revolved around the sensitive area of Cantor placement. It was this item which had created misunderstanding and dismay on both sides.

Now that we have finally reached an agreement that is acceptable and equitable, a joint Placement Commission of the United Synagogue and the Cantors Assembly has been set up which we hope will soon become an effective instrument for the placement of hazzanim. Also, there are many fringe benefits which will accrue to us in time. I therefore look upon this agreement as a historic one, and count myself fortunate that it has been during my term as president that these negotiations have come to peaceful resolution. Let us hope that all Conservative congregations will avail themselves of this new Joint Placement Service, thereby discouraging wildcat placement of individual hazzanim who are either not eligible for membership in the Cantors Assembly, or who refuse to abide by its disciplines. May our amicable reconciliation be crowned now with productive activity.

Even during times of stress, there are occasions for joy and deep pride, when unusual loyalty and devotion are evidenced. I am referring to a specific day last June when we called a special meeting of our executive. The meeting room was filled to capacity with board members and guests who came from a number of cities. It was on that day that we announced to our men the sudden termination of our affiliation with the United Synagogue. The loyalty demonstrated at that meeting by all who were there will always remain a heart-warming chapter in the history of the Cantors Assembly. As a matter of fact, the loyalty of all of our members during the trying period when there were two placement commissions filled us with keen pride.

You are all aware that for many years now the Cantors Assembly had been trying to organize a conference and tour in Israel. Last July the First Inter-

national Conference on Jewish Liturgical Music, sponsored by the Cantors Assembly of America finally became a reality. This historic and exciting conference was more than a series of seminars, lectures and concerts by men of musical talents. It was evidence of the efforts of the Cantors Assembly to deepen the awareness on the part of the Israeli people to the role which the hazzan plays today in synagogue life. The conference was convened by the Cantors Assembly, with the assistance of the Israel government and AIMA, which is headed by the tireless and indefatigable Issachar Miron. We shall always be indebted to him, because without his influential assistance we would not have had such a successful conference. It was attended by a large group of our cantors, as well as by other cantors and musicians from all parts of the world. We met in Israel, the land of the Bible, in the hope of strengthening the bond between Israel and America by stimulating the creation of new Jewish music for the synagogue.

It is with considerable restraint that I refrain from describing in detail the many wonderful and exciting events which transpired, and enumerating the many unique experiences which occurred during the course of this visit. Foremost among our memories is the Ma'ariv service in Yeshurun Synagogue in Jerusalem, which heralded the formal opening of the Conference, and which was attended by the president of Israel, Zalman Shazar. A chorus of over fifty of our hazzanim sang the responses, as the service was conducted by Hazzan Jacob Sonenklar of Detroit. President Shazar expressed to me at the close of the service his great personal pleasure at participating in a service that was enhanced by so many great voices. On the eve of Tisha B'Av we walked to the top of Har Tzion, where our colleagues were accorded the signal honor of leading -in the solemn recitations of the *Kinot*, the Lamentations. What more spiritual experience can there be for a hazzan? Time does not permit me to dwell on so many other events that were crowded into those two short weeks - the impressive sessions in the Hebrew University, the inspiring visit at the home of President Shazar, who delighted our officers with his singing of a hassidic nigun, the brilliant concert by the Kol Israel Philharmonic Orchestra, the numerous tours to places of historic interest, and finally the spectacular concert of hazzanut, which some of us presented on the last evening of our trip, in the open air amphitheater of Z. O. A. House in Tel Aviv, seating 3,000 people.

Only two years earlier, my wife and I had visited Israel, but on that occasion we were merely the typical tourists. This time, however, the picture was completely different - receptions tendered by officials of the Israel government, articles in the newspapers, and magazines, the personal interest and presence of the president of the State of Israel. This is one important manifestation of the significance of the Cantors Assembly.

That the conference was highly successful and warmly received is attested to by this excerpt from one of the articles by Jochanan Boehm, music critic

for the Jerusalem Post, who wrote: "The most important event of the past weeks was undoubtedly the Conference on Liturgical Music called by the Cantors Assembly of America. We were deeply impressed" he continued, "with their earnestness, their broad knowledge, their alertness, and their lively interest in our traditions and problems." We left Israel feeling that an enduring bond had been, created, between all those concerned with Jewish liturgical music. For each man personally it was a trip filled with innumerable experiences. For these colleagues, the bond of fellowship and friendship which was created among those who participated in the tour will be cemented forever. As we departed from Israel, the Jewish Telegraphic Agency issued the announcement that this Conference would become a biennial event, with the next one being held in Jerusalem in the summer of 1966. "L'Shana Haba'a Birushalayim" will indeed become a reality once again for the Cantors Assembly next year. I therefore pause in my report to urge strongly at this time that each colleague here give careful consideration to our next Israeli Conference tour, which is being planned for the summer of 1966.

One of the most satisfying aspects of this year's stewardship was the warm feeling of closeness and kinship that grew out of my attendance at the regional meetings during this past winter. Together with our devoted executive vice-president Sam Rosenbaum, I attended meetings in Toledo, Chicago, New York and a particularly interesting one on the West Coast. I was tremendously impressed by the calibre of the men, their seriousness, and their devotion to the cause of hazzanut. I think we are beginning to realize that any professional person who stands by himself today, with no ties or responsibilities to anyone else, is like a fallen leaf driven by the wind. The purpose of these, regional meetings is to develop a sense of belonging to a fraternity of fellow professionals, to make clear the standards and disciplines of the Cantors Assembly, to intensify and deepen, through personal contact with the president and officers, the spirit of understanding and cooperation on the part of our fellow colleagues, to stimulate through increased activities like concerts, lectures and seminars the awareness of the significant role which membership in the Cantors Assembly plays in the life of the present-day hazzan. Simply paying dues to an organization will not engender these feelings. It is by learning how to use our talents and abilities, and to raise the standards of our sacred calling to the highest degree, how to widen the scope of our activities and interests, that we add stature and influence to the individual hazzan. That is why it has been so exciting to me to observe the growth in understanding and concern of our members on matters affecting all of our colleagues, wherever they might be situated, the sense of kedushah with which our men approach their problems and activities. Wherever we visited, it was most gratifying to observe the spirit of dedication that permeated all their meetings and particularly, to note the dignity and respect in which our colleagues are held in their

respective communities.

The hazzanim of the Cantors Assembly have a great task before them, that of clarifying and strengthening the image of the hazzan and the image of the Cantors Assembly in the eyes of the American Jew of today. There are still far too many people to whom the name Cantors Assembly is not a familiar one. There are still too many congregational leaders who look upon the hazzan as simply another synagogue employee. We must seek means of bringing to light the importance of the Cantors Assembly in the life of the hazzan and the importance of the hazzan in the life of the congregation. It is lack of understanding that permits a congregation to send a group of children and their youth leader to another city for a convention but does not feel it important enough to send their cantor to the convention of the Cantors Assembly. It is lack of understanding when a congregation in this day and age does not provide a pension plan for its hazzan.

I know that within the Cantors Assembly there are many problems which still press us for solution, namely: The hazzan's rights and privileges under the Social Security law, the status of the hazzan in relationship to tenure in office and retirement benefits. We all realize there is much work yet to be done.

We have tremendous potential in the Cantors Assembly, and the future of our organization will gain greater strength as our responsibilities come into sharper focus, as the areas of our services widen, and as the implications of our status as shelichet tzibbur extend into every area of congregational activity. The Cantors Assembly must, through its increasing independence, its ever evolving status as a self determining group, bring to an end the vulgarity and freelancing which still plagues the American cantorate. We are an organization of qualified, dedicated and self-respecting cantors within the framework of the Conservative Movement. Toward these goals we have already made much progress. What is more important now is to make even greater strides towards educating the Jew of tomorrow.

The function of the cantor has changed considerably in the last fifty years. First and foremost he is, of course, the Sheliach Tzibbur, a spiritual personality, appointed by a congregation in Israel to stand in prayer before the Almighty. But no longer is his task only that of interpretation, to make out of music and sacred words a meaningful prayer. No longer is he just a once-a-week occupant of the pulpit. He is the instigator, the prober, the innovator, the musical connoisseur, who has raised the musical levels of his congregation. He is a teacher, an educator, whether with adults or youngsters, to whom he can impart some of his material. He encourages libraries of Jewish Music, he plans for musical needs, he prepares and participates in special programs, commissions new works, assists in times of stress as well as of joy. It is not necessary for me to enumerate for you the many functions which each one of you, as hazzan, performs daily in his own congregation. What is more important is the realization

that hazzanut will have meaning only to the extent that we shall be able to pass it on to future generations. This is why the Cantors Institute was organized. Academic standing has been given to Jewish music and hazzanut, and an institution has been formed with the power to grant degrees and status to the man who graduates from it. In our plans for the future, we hope to subsidize scholarly research **in the** field of hazzanut and Jewish music. Thus, through the formal studies pursued in the Cantors Institute, which serves as a means of self renewal and self preservation, we strengthen still further the chain of religious continuity.

In every epoch, men have searched not so much for new ideas, but for new facets to add to the enduring ones. This generation of hazzanim, like all preceding ones, stands on the frontiers of musical development. It is for us to unlock the door to increasing higher standards of cantorial knowledge for those who will follow, to bring new insight into the way of uttering the sacred word, to elevate through increased dedication and service the role of the hazzan. It is the Cantors Assembly which can best exploit the various avenues for strengthening the chain of musical history. Through the commissioning of new works, through the encouragement of new performances, through the assembling and reprinting of old and out-of-print musical treasures, the Cantors Assembly strives to encourage the widest dissemination of our **sacred** music. This past year has seen the emergence of publications of great interest and importance. While we gratefully acknowledge and give tribute to our American publishers for their encouragement of new music by arranging for publication, we nevertheless must recognize that we cannot rely solely on the commercial publisher alone. The publication of one book even if it is only for limited distribution is sometimes of greater **value** and significance than many with wider circulation. This has been the underlying reason for the choice of material we publish ourselves. We do not want to be in competition with commercial publishers, but serve rather to supplement what they themselves issue. The Cantors Assembly has therefore undertaken publication of certain specific and significant works. This past year we have published, for example, the Pinchik volume of songs, the Lind volume of hazzanic recitatives, the service from *Shlomo* by Zvi Talman. Each volume which the **Cantors** Assembly publishes is part of our program of self re-education and fulfills a need in the growth and perpetuation of hazzanut.

The function of the cantor is to present not only the old and the traditional, but the new and the different as well. He must create within his own congregation such an atmosphere of love and acceptance of all things Jewish that a work may be judged solely on its merits and on what it has to say to its listeners, and not whether it is familiar or strange. We **must** widen our horizons, while yet remaining firmly rooted in the soil of our tradition and our past. Traditions are good and necessary, but they can also petrify, if not infused with fresh ideas from time to time.

The cantor in our present-day synagogue faces

challenges unmatched and unanticipated in Jewish history. This is a generation which is marked by ignorance of, and indifference to, its ancestral faith and its way of life. The synagogue today represents Judaism to the general community. It is to the synagogue that the individual Jew looks for his spiritual and cultural Jewish experiences. But too often the worshipper today is not always conscious of his own needs - he seeks in the synagogue only an aesthetic experience, mistaking it for worship. He wants from the hazzan what he gets from the opera singer - art rather than prayer. The hazzan today is caught by many conflicts. Congregations arrive late and want to leave early. As Samuel Rosenbaum once described so graphically, "within a very brief allotment of time, the hazzan must try to chant some piyut, do some elaborate choral composition, lead in some congregational singing. If he decides to do a soulful and elaborate rendering of one prayer, then he must rush through the rest". Then too, one of the main problems vexing hazzanim today is the increasing tendency on the part of synagogue worshippers to introduce more and more congregational singing, claiming that by singing the Hebrew responses and hymns, they infuse life and warmth into the service. We find also that long and extended cantorial recitations no longer have the same universal appeal as they had generations ago. How can the cantor kindle a spark in the darkness of a soul? How can the cantor arouse a spiritual responsiveness? How can we address our service to the heart and mind of the contemporary Jew?

The music of a people, like its literature, is often a reflection of the times. Look about you! We have music of Stravinsky and others far more modern. They describe for us a mood of alienation. Today, more than ever, man is frightfully alone, drifting. This is the generation of the bored and the violent, this is the age of the quick buck, the clever trick. The pursuit of pleasure is fast becoming the dominating note of our culture, and the values of our people are mainly secular. The Jew today who comes into the synagogue seeks a means of identification, a psychological security. Abraham Heschel says, "to attain a degree of spiritual security one needs an atmosphere where the concern for the spirit is shared by a community. "This is the task of the cantor", says he, "to create a liturgical community, to convert a plurality of praying individuals into a unity of worship." The cantor is the baal-t'filla, in whom song and soul, word and mind, vaani *t'fillati*, the self and prayer, are one. He is the one who must bring to life the words of our liturgy, he is the **one** who must create a new insight into the way of offering the sacred words. This is the challenge of our times.

We are not the "hollow men" whom T. S. Eliot describes - "the hollow men, stuffed men, leaning together," as he puts it, "their heads filled with straw, their voices meaningless." No, we are leaders in our communities who, alongside of rabbis, educators, and all oskay b'tzorchay tzibbur must show the way to a creative and meaningful Jewish life here in America. We must develop the sense of historical perspective and

the feeling of dedication to the point of "mesirat nefesh." As we look ahead to the future, the path may not be clear, but the goal is in plain view.

In all humbleness, therefore, I ask the interest and cooperation of every member of the Cantors Assmby to share with me the challenges which face us. In the Book of Mishle, Proverbs, 27:23, we read *Yad'oa teida p'nei tzonecha, Shit lib'cha la-adarim* - "Be thou diligent, know the faces of thy lambs, and set thy heart towards thy flock." Even so will I and the officers of the Cantors Assembly seek out its members for assistance and cooperation, so that together we can achieve even greater stature, dignity and glory for all hazzanim. It is up to us to create the dimensions which we can give to our time. I look to each one of you for unstinting support and labor in behalf of the Cantors Assembly. As for myself, I shall always strive to know the heart of each one of you, for the desire of each of your officers is to work endlessly for your good and for the advancement of hazzanut. I pray that your enthusiasm for your sacred calling will never diminish, so that you may continue to sing the hymns and songs in praise of God.

## CAVOD AWARDS

The Cantors Assembly of America's Sixth Annual "Kavod Awards" were presented to the following for their outstanding contributions to the music of the Jewish people:

**HAZZAN AARON HOROWITZ** in recognition of over fifty years devoted to the sacred calling of Hazzan in which he brought dignity, distinction and stature to this ministry.

**HAZZAN JACOB GOWSEIOW** in recognition of more than four decades devoted to Hazzan. His talent, musicianship, and artistic integrity have added grace and beauty to the liturgy of the synagogue; his personal warmth and dedication have won him a permanent place in the hearts of his colleagues.

**HAZZAN DAVID BRODSKY** in recognition of his attainments as a gifted Sheliach Tzibbur and in appreciation of his vital contributions to the 'growth and development of the Cantors Assembly of America during the many years when he served as its dedicated membership chairman.

**TEMPLE BETH EL** of Rochester, New York; Mr. Burton Tanenbaum, President, Abraham J. Karp, Rabbi, Samuel Rosenbaum, Hazzan in recognition of the original and outstanding performances of Jewish music with which this congregation, its officers, rabbi and hazzan have enriched the community of American Jews over the past twenty years delineating in beauty the paramount role which music plays in the life of the Jew.

**CONGREGATION RODEPH SHOLOM** of Bridgeport, Connecticut; Austin K. Wolf, President, David J. Leon, Hazzan in recognition of the outstanding success with which this congregation, under the direction

of its Hazzan, has trained a generation of young people in the skill and love of Jewish music through a varied program of instruction in hazzanut, cantillation and choral singing.

SAMUEL BUGATCH in recognition of his unique talents as composer and conductor in his role as synagogue musician which he pursues with gentle and steadfast devotion in which he has enriched generously the musical literature of our people.

AIMA MUSIC ALLIANCE, Mrs. Sol Kittay, Chairman, Mr. Issachar Miron, Executive Vice Chairman, for fostering the exchange of the great musical resources of American and Israel, for encouraging creation and performances of Jewish music in both countries; and in appreciation of the inspiration and cooperation which AIMA and its Executive Vice Chairman, Issachar Miron, contributed to the planning and implementation of the historic first International Conference on Jewish Liturgical Music convened in Israel in July 1964 by the Cantors Assembly of America.

MR. NORMAN WAREMBUD in gratitude for the encouragement, inspiration and guidance which he has given over the last twenty years to hazzanim, artists and composers to create and to perform Jewish music and in recognition of the great influence which he has exercised on the publishers of Jewish music to continue to devote themselves to this sacred responsibility.

A special Award was presented to CONGREGATION BETH EL of South Orange, New Jersey, Mr. Harold Schaps, President, Theodore Friedman, Rabbi, Morris Levinson, Hazzan for its sponsorship of the publication of "Rinat Hahechal."

## WEDNESDAY, MAY 5, 1965 MORNING SESSION

### WORKSHOP IN JEWISH SONG "THE HAZZANAS SINGER OF JEWISH SONG"

Chairman :

**HAZZAN SAUL MEISELS**  
Temple on the Heights  
Cleveland, Ohio

Participants :

**MR. SHOLOM SECUNDA**  
New York City

**HAZZAN SHERWOOD PLITNICK**  
Temple Emanuel  
Paterson, New Jersey  
**HAZZAN ISAAC GOODFRIEND**  
Community Temple  
Cleveland, Ohio

### **HAZZAN SAUL HAMMERMAN**

Beth El Congregation  
Baltimore, Md.

### **HAZZAN JOSHUA STEELE**

Congregation B'nai Israel  
Milburn, N.J.

### *Hazzan Saul Meisels:*

Each year we find that the activities which become the responsibilities of the hazzan multiply. We also are convinced that if Jewish music is to exist and to live and to have any kind of future, it will be up to the hazzanim, to those of us who are the guardians of Jewish sound, to maintain it. We cannot wait only for music students to develop an interest in Jewish music. If his interests are in the opera, he will certainly not be interested enough, and if he wants to make a career in pop singing, he will not become interested in Jewish song. We are the ones who are interested in it first and primarily. In order to sing songs properly we must develop our musical tastes and our musical gifts because the singing of songs requires a completely different technique and complete different feel than the singing of hazzanut. We heard it talked about yesterday and we know that this is so. When we talked with Hazzan Pinchik about it, we discussed that situation.

Songs have a different character, a different style, a different face, a different sound. The words, as you treat them in a song, are treated differently than the word of Tefillah. We thought that since we are so concerned with songs now, we are going to be more concerned with it as we go along. We are called upon to sing in the community and to sing other communities. Since we are concerned with song, we ought to begin to examine and to analyze what is it that is needed to interpret a song properly. We thought that this workshop would be useful to us and important to us. We looked about for a person who would be the analyst for us. Those of us in the convention committee thought that Sholom Secunda would be the person.

My own personal thoughts, why I personally choose Sholom Secunda. He is a first-rate musician. He is a conductor. He is an interpreter of music. He is a composer. He is a man of great experience. He is a man who understands Jewish sounds from his very birth. He is a man who loves hazzanim, who is a friend of the hazzan, who knows our problem and he knows what difficulties we have and knows what we have, what we possess and what we still lack. He is a critic. His ears are trained to listen to others and then to analyze what the other person did. What better person could we have picked and chosen than Sholom Secunda. I am very happy and delighted that he accepted and very pleased to present him to you. Sholom Secunda.

### *Sholom Secunda:*

Thank you very much. When I listened last night to your president's keynote address, I was fascinated by

practically everything he said with respect to the life the problems, the situations of the cantor in America today. There was one thing that particularly drew my attention because it was a thought that was in my mind for years; it is the actual position of a cantor today. A cantor today - just quoting him - is not only the Sheliach Tsibur any more - as it used to be many years ago. He must assume a certain personality in the temple in order to be successful and in order to make his synagogue successful, in order to make his worshippers want to come to the synagogue and be active in the synagogue. In order to do that a cantor must know more than just learn his chants and to know how to deliver a chant.

In the last 26 or 30 years, I have been associated with two of the most prominent centers in the New York area-9 years at the East Midwood Jewish Center and 14 years at the Brooklyn Jewish Center. As such I acted as the musical director not only in the sense that I conducted the chorus at the Centers for the services, but I was the musical adviser-what should be done, what should not be done. What sort of programming a sisterhood should present. I had to be active in the programming of such occasions. Every center cannot have a musical director that would give all of his time, because of financial reasons. We probably can find plenty of people capable of doing that, but every synagogue cannot afford it. Therefore, it is the cantor that must assume that position. He must be in the position to be able to advise and to conduct such programming. These programs, you may be surprised, are the life of a Center. If you take away these programs from a synagogue, you will lose all the activities of the Mens Club, Sisterhood and whatnot. It is the life of the synagogue.

In order to do that the cantor must know his particular synagogue, his particular membership, their likes and dislikes. What may be good for one particular synagogue or for the membership of one synagogue, may not be that good for another synagogue because of a different background of the membership. Therefore the cantor must be a theorist, he must know how to analyze the moral and social situation and particularly the musical situation of his congregation in order to be able to do these things. He must know the musical liturgy well. He must not only know one particular phase or facet of the Jewish liturgy. He must know everything that is going on. He must alert himself to everything in order to be able to choose what's best for that congregation.

Let me add more. If certain congregations, and there are certain congregations, I can testify - who have had the experience of being raised in bad taste. I know that because I have been in such congregations where their taste was abominable actually, - it is the duty of the cantor to try to cultivate that congregation and step by step raise its standard to better musical taste in so far as the liturgy is concerned.

Here we come to an even more significant point in the life of the cantor today. That is the point of song. The cantor is required to appear at functions. When the mens club has a function, they invite the cantor to

sing. When the sisterhood has a function, they invite the cantor to sing. What is he to sing? This is the big problem. Every cantor must know his place. Every cantor, just like every singer, must know his capabilities. What is good for one singer may not be as good for another singer. The repertoire is rather varied and rich. One can pick and there's enough to pick from. But he must pick what's good for him, what he can do best. But then comes an even more important phase in the singing, particularly in the singing of songs. I've listened to cantors on many occasions, at many functions. And sitting there with a straight face I was wondering what is this cantor singing. Is he singing a song by Weiner, by Helfmann, by Ellstein or by Secunda, or is he singing a song of his own. some singers project themselves in the song. They inject their own personality in that particular song.

As a result, the song is no longer the composer's or the poet's, it's his own song. What's worse is when you hear one song, two songs, three songs and a dozen songs, you hear only one song, because you hear the song by that man who sings it. That is the greatest fault. That is the greatest fault not only of cantors but of many concert artists who appear and you hear a whole program of music. You can hear Schubert, Tchaikovsky, and Brahms and you don't know who you are hearing. You are still hearing that one artist because he is singing his own style. That is wrong.

In order to do a song well, study the words, study the poetry. What did the poet want to say? Not what did you want to say. Study the music. What did the composer want to say? Study the accompaniment of the music. Why did the composer put in that certain accompaniment and no other accompaniment? That is why I attack all of the time, whether it is in the press, or whether it is on the platform. I attack when people take accompaniment for granted, when accompaniment is not considered important. As a matter of fact, one will come over with a sheet of paper and will say "play". He's got only the melody there.

A melody is not enough to give meaning to a song. The accompaniment gives meaning to a song. When you go to see a play on any stage, the words that the actor recites, that's not enough. He's got to have the proper background in back of him. If the action takes place in the kitchen you want to see a kitchen. If the action takes place in a living room, you want to see a living room. You need the proper lighting. You want to know is it night or day time; is it raining or is it sunshine? This is accompaniment. Accompaniment is sunshine, it's light, it's rain, it's whatever you want. But when you give the pianist a piece of paper, he's going to play some "headache music", music that comes into his head at the moment, - then you are not interpreting the song. But many singers are very reckless in that respect. They don't consider that at all. That's why I also must inject the following here, maybe to the dislike of many people.

I think the people, who don't have the necessary academic training musically, have no business to write songs, and I mean art songs. Assuming that it's a folk song, I can forgive them. Maybe they are naive

enough and the performance is naive enough to get away with it. But when you take in hand a poem by a poet who wants to deliver a message, then you cannot anymore use just "headache accompaniment". Whatever music that will come into the pianist's head at that particular moment. It's got to be an accompaniment that will create an atmosphere, that will create a situation, that will give you the proper lighting, the proper background. In order to do that, the singer, coming back, must study that accompaniment. It is not enough that he knows the melodic line and that he is going to sing the melody. He's got to know why he is going to accentuate a certain passage. He's going to accentuate. He is going to make certain dynamics, because the poet meant to give a certain message with that particular word.

If the poet is a great poet, he doesn't just throw words haphazardly on his paper. Every word has a meaning and there is a reason why that word is there. If that composer was serious in his attempt to set music to that poem and he thought of what the poet wanted to say, that composer will necessarily give the proper chord to that note; he will give the proper dynamics and the proper accents to that composition. That is also why, -and sometimes people argue with me that point too, - why I attack very often modern songs by some modern composers.

There is a lot of modern music that I adore and love, providing it is written with talent and with good understanding. But if a modern composer is going to put in a dissonance where the poet wanted to give me love, affection or good feeling, what is the dissonance doing to me? That dissonance is disturbing the whole background for me. When he is going to give me a mother's love, the mother taking the baby in her arms and saying to her some pretty things, accompanied by dissonances, that will give me a picture of a wolf eating up a child, then what is good about that?

But there are some composers who do just that. Mind you, I don't say that all modern composers do it, as I pointed out before I have great admiration for many modern composers, providing they use their heads when they write. Heads, I don't mean mathematically, but they use their heads with their hearts. You cannot write music just with mathematics. Because 2 and 2 is four; is that enough to make a great composition? It must come from the heart. As I once remarked at a forum meeting or symposium that I took part in, you cannot write great music just dipping your pen in the inkwell. Instead of dipping your pen in the inkwell, dip it into your heart. When you will dip it into your heart and write, then you will create music. Mathematics is not music. Mathematics will reach certain understandings, perhaps. But if you want to reach the hearts of people, you've got to use your heart. If you don't write with heart, you don't project to the hearts of your audience. You must have in mind the audience, otherwise why sing to the audience.

Now then, these are points that I find in my long experience as a program director for various organizations and being active in many activities. I found

that this is what is necessary: 1. Balance of a program. 2. The proper choice of the song. The song that fits me ; the song that I can do. Don't look for a song that someone, who has another kind of a range, can do, or someone, who has a different temperament; can do. Every person has a different temperament. Choose a song that is within your temperament then go through all these basic studies and do what is necessary.

There is a vast repertoire. I would object, for example, when I hear a cantor sing a song that fits a comic on the stage of the theater. I object. That takes away from the dignity of his position. Yet I heard many cantors do it. Particularly when the cantors go on radio and sing some vulgar, filthy songs, I object strenuously. That takes away from the dignity that I admire. I want the cantor to be a supreme being. I want everybody to look up to him. He is the example of the Jewish music in our field. Therefore the audience that listens to him must feel the same thing. How can they feel the same thing if he does these things, because the public likes it. That's not an excuse. I wrote a song about that 40 years ago. I ridiculed such actions when I wrote the song "Hazzanim auf Probe" because it annoyed me how cantors went by the dozens to audition. They lined them up like cattle. One after the other, they went to sing for the committee. A committee, that knows nothing, chose who is the right man to be their sheliach tzibbur. I ridiculed that in a song. As a result after every verse, I said, when the committee turned down a cantor, "this is what the public wants". We cannot go by "this is what the public wants". We must elevate a certain position in our life, in our music and in our synagogue.

I think personally what is good for a cantor to sing are the many great Jewish folk songs. But treat them like folk songs. There is incidentally another big mistake. I hear singers, concert artists as well as cantors, sing a folk song and I don't know whether it is a folk song, whether it's a theatre song, whether it's an aria or whether it's an art song. With the exception if it's an art song, it would not have that abominable accompaniment that they give to it. But you cannot do that any more than you can arrange a folk song like you arrange an art song. When you arrange a folk song, you've got to give that primitive feeling. When was that folk song created? Who sang that folk song? If I'm going to arrange a folk song about a shuster yung, who sat day and night to work I cannot give him this extreme, ultra-modern harmonization and all these beautiful variations on the piano, because then I would not be able to see the shuster yung I'm going to see someone with a high hat walking along with tails. I cannot accept that. The same thing goes for the interpretation. When you do folk song, put yourself in the place of the person who sings the folk song. If it's a shuster yung, create the atmosphere of a shuster yung. If it's a shneierl, create that. If it's a mother that puts a baby to sleep, give me that feeling I want to see that old mother who put that baby to sleep and not the mother who leaves it

with a baby sitter. Because those mothers, the mothers of whom the folksongs talk about, were different mothers. As soon as they gave birth to a child, nothing mattered to them. I am not going now into a sociological discussion with you, right or wrong. But I am talking about the song that was created then about that particular kind of a mother, and when you sing about that mother, don't give me the fancy mother of today. The same thing will apply to anything else.

As far as repertoire is concerned I would say that it is rich enough. You have plenty of folk songs to choose from. You have plenty of art songs to choose from. Go over everything. Study everybody's compositions without bias. Don't have prejudice because this one writes that way and the other one writes another way. Look over everything. See what fits you and what you think will fit your organization and sing these songs. But sing them sincerely. Since I shall have something to say after I hear what the cantors have prepared to sing for you today. I shall tell you what I consider is good or bad, both in their choice and in their rendition. Thank you.

#### *Hazzan Meisels:*

You know there used to be at one time a composer's forum and composers would submit their music and it would be performed. After the performance there used to be criticism from the floor of the composer and of his music.

At these composers' forum concerts the object was not so much to criticize performance. That was not important. The object was to discuss the composition, the music. The composer used to come up and they would answer the criticism from the floor.

When we discussed this workshop we thought that perhaps it would be time for us to take 3 or 4 men, assign a song to them and then to analyze the performance of the song, not because we want to, chas v'halila, criticize our fellow hazzan, but to learn from it. Not everybody can sing French songs properly, not every man who sings French songs can sing Wagnerian songs. Not every conductor who conducts Tchaikovsky well, also conducts Mozart well. There are specialists, there are experts. There are people who have an affinity for certain style. The same thing here. We don't want to give the wrong attitude, the wrong feeling. We are not, chas v'halila, criticizing our performers, our singers. Rather we want to analyze the material and the style which was used in their performance.

We have 3 men who have chosen 3 different types of songs. Two are going to sing one Yiddish song each and one a Hebrew song. Suppose we begin with a serious song. Let us begin with Isaac Goodfriend the hazzan of the Community Temple of Cleveland, Ohio, who will sing a serious song. As a matter of fact he is going to sing Sholom Secunda's song: "Eibick". Sholom will accompany.

#### *(Goodfriend Sings)*

I am now very pleased to present to you the second

colleague who will sing a Hebrew song. Joshua Steeo of Congregation B'nai Israel, Millburn, New Jersey, is going to sing *Shir Hab'eir* by Issachar Miron and Lazar Weiner will accompany him.

#### *(Steele Sings)*

Now, the third song is a folk song, *A Klein Melamedil*, arranged by Gabovsky. This famous old folk song, is going to be performed by Hazzan Sherwood Plitnick of Temple Emanuel, Paterson, New Jersey.

#### *(Plitnick Sings)*

Now, for the final part of this workshop. I'm calling again on Sholom Secunda. You know that we are very fortunate musicians. We are so fortunate, and maybe, sometimes unfortunate. We are fortunate that we are never criticized. The only criticism that we ever get is, that we lose our jobs, that's all. We're not criticized. We just lose our jobs and we blame it on somebody-we blame it on the rabbi, we blame it on the congregation. But we are not criticized. There isn't a musician who faces criticism if he is to be counted as anyone, as anybody; there isn't a composer, there isn't a conductor, - he may have the greatest reputation - who doesn't face, regularly, a criticism, a newspaper. There isn't a concert, there isn't a man who can stand upon his feet without having to face somebody who says, look, my friend, you don't know what you are doing. Or you are doing beautifully, you are doing great, and you have enthusiasm to continue further. No one can be harmed that way.

We go to vocal teachers and we pay him money and he says, you know (if he has a baritone and if it was some years ago) you sound just like Nelson Eddy. Or you sound just like Lawrence Tibbett. And today they say, if it's a tenor, you sound just like Richard Tucker. That's a vocal teacher? That's not a vocal teacher. He's just taking your money. No one is going to be criticized destructively and we need not be afraid. The men sang quite magnificently and very well. This is the way they see the song and this is the way they interpret the song. You don't have to run away from criticism or run away from each other but we ought to analyze rather the songs and the style of the songs, and learn something from that. I think Sholom has much to say.

#### *Sholom Secunda:*

I would like in the beginning to comfort the artists. Those of you who are familiar with my reviews took a very deep breath, when we announced that I am going to criticize because you were sure that I brought my butcher knife with me and I am going to slice the performers to pieces. Let me comfort the artists first of all, that when my wife packed the luggage, she left the butcher knife at home. I think I am going to evade going into details about the criticism of the performance because that is not the purpose. I

thought it was very nice of the three cantors to partake in this and illustrate for you their view in what they choose to sing. As far as I am concerned the choice was a very good one and it was a worthwhile choice to do, even if my own composition was included. That I leave for my friend Weiner to criticize.

But I do want to say in conclusion a few words of importance both to the artists who appeared this morning and to all of you. I don't know who of us is completely absolved from the sin in that respect. I mentioned at the very beginning the importance of the singer in the choice of a number as far as he is concerned. Regardless of how great a song is and how great it may sound, it must not necessarily sound that great when you sing it. You've got to choose material that fits your voice in the first place. If the tessitura is hard on you, don't sing that song, there are many others to do it. That is of utmost importance. Also when you sing a folk song, you, in my opinion are permitted to take certain liberties, as far as rhythm is concerned. If you want to give certain personal expression in that song, you cannot be bound to rhythm. But when you sing an art song, where the accompaniment binds the words, don't take liberties, because you are doing an injustice to the work, to the composer, to the poet.

I am generalizing now, because, what I am saying now, I think, will be good for everyone in this assembly. Now my last comment will be this: that is the question of diction and dialogue. (When you sing a song, you cannot sing one line "xugen" and the other line "xogen". You cannot say a "kuter shlogen", mind you, say a "kotter" and "shlogen". It just doesn't rhyme. If you want to say "shlogen" say a "kotter". If you want to say a "kutter" say "shlugen" but don't mix them up because you are taking me out of a geographical area. I don't know where I am. I want to know whether I am in Poland or whether I am in Kovno. If I am in Kovno I want to sing a kutter shlogen. But if you say a kutter shlogen I get a little upset. My sensitive ears don't accept that very well and I judge that a good many people would resent that. This is an important thing. I want to add one more thing. When you sing Yiddish, and assuming that you are an American born cantor whose command of the language is not perfect, please check with someone whose command is and get the pronunciation as it should be done in a good literary manner. It is all right when an American boy speaks Yiddish in any manner he wants, but when a performer sings Yiddish and the pronunciation is not proper, it is annoying and it is unartistic.

Now in conclusion I just want to make two remarks. I want to thank you for being so diligent and kind to listen to some of the things that I said, which probably annoyed some people. I know that, but I always annoy people so I take it for granted. In the second place I want to say, Cantor Shames was kind enough to play a tape of an oratorio of mine that he performed in Springfield and word spread around and so many people came to him, and they asked him, why weren't we invited to listen to that. This was just a private

session for a few people who were concened in the immediate performance of it. He was kind enough to get a tape to this session and those of you who want to listen, the oratorio will be played on the tape recorder after the session is finished. Now I say thank you for listening.

**Hazzan Meisels :**

First of all, I think that we owe Sholom a hearty vote of thanks for his comments. We owe a vote of thanks to Isaac Goodfriend, to Joshua Steele and to Sherwood Plitnick. They did not choose songs which are easy to project and they did exceedingly well. We have all appreciated it.

**Hazzan Isaac Goodfiend** (In answer to question from the floor.)

The entire song so far as I am concerned is in the mood of Leivik's words. The high ending is, in the score, on a piano pianissimo, to create a mood of distance. He goes away, no matter what happens to the Jew. In these thousands of years, he was persecuted, he was hurt, but no matter what happens (he says in Yiddish) I get up again and go forward. At the end I put it up on an octave above and indicated with two pianissimos-to get the impression of distance. He's going farther and farther, very softly away on the second ending.

As to the second question. I do not agree with you completely that the people don't like and don't want Jewish folk songs. I have been in congregations where most of the members were all Americans, very few spoke Jewish, but when it came to a Jewish folk song, huben zai mechaiya geven. If you understand what that is. They loved it and they will listen to Jewish folk songs if you do it in a Jewish folk manner.

**Hazzan Max Wohlberg :**

As usual I will be very short. This is not meant in criticism of the gentlemen who sang so beautifully. But I have found that most of our singers, and this goes for soloists as well as for choirs, sing too loud. Everything is done in forte or fortissimo and there is nothing left for climax. You probably know the story of the gentleman who came to an impressario and he says he wants \$100,000 for the most wonderful, unusual vaudeville act. What do you do on the stage that was never done before? He says, I'll commit suicide. If advertised, you can sell a lot of tickets. He says, that's excellent, but what are you going to do for an encore?

I merely want to emphasize that if you sing everything full voice, forte, then what can we use for greater emphasis. Sing mezzovoice. Most songs, almost all songs, can be sung in mezzovoice. Use the extremes - piano and forte to give greater emphasis. It is not necessary to shout everything full voice. I want to say that I am a hazzan for many years. I haven't sung a forte note for years.

**Hazzan William Ginsburg :**

I have been listening and singing Yiddish folk songs for something like over a half century and I want to say the chief criticism that I have to make of most performers and that which was only touched upon by

our good friend, Sholom Secunda, is the question of diction. It seems to me that that's a common failing not only in Jewish singers, opera stars and particularly in women. You rarely get a woman who can enunciate a word properly. The word itself is music, if it is properly pronounced. You will find that in speakers, you will find that in singers, primarily. In my synagogue where I happened to be for some 26 years, there was always a problem as to whether the Hebrew word was more important or the music that we use to interpret the Hebrew word. Our rabbi always believed that if a word is well spoken, no matter how it is sung, it will still be beautiful. I find this to be a very common failing among most of our singers. They will emphasize their voices, they'll emphasize their nuances, perhaps, but they will not speak their words clearly, they will not enunciate their words. Even if you can't understand Yiddish, if you can't understand the word, the method in which it is brought forward very often make you understand it a whole lot better than if it is slurred over and your doing the whole thing like mairsie doats - you remember that don't you. In my mind singers ought to be taught to enunciate their words clearly and carefully. That's the criticism I have.

#### **Hazzan Isaac Goodfriend:**

Maybe I should have explained it before I started the song. I just want to point out because the question was raised before "Eibig" is not a folk song, it is an art song. The words, the expression of the words in the song Eibig as it was meant by Leivik when he wrote the poem, it was at the time of the holocaust the time of the Miltzer period, that he was mad at the world. The expression here, that he is trying to say, ich hoib zich oif vider und shpan avek veiter, this is the essence of the Jewish history. This is the way I feel when I sing this song. Maybe somebody else will do it entirely differently, I put in the expression what I felt. Thank you.

### **AFTERNOON SESSION: WORKSHOP IN LITURGY**

#### **HALLEL**

Chairman:

**HAZZAN MORTON SHANOK**

**Temple Beth El**  
**Lynn, Mass.**

#### **THE HALLEL TEXTS**

**RABBI ZVI YEHUDA**  
**Cleveland, Ohio**

#### **THE MUSIC OF HALLEL**

Sung by:

**HAZZAN ALTER**  
**New York City**  
**HAZZAN SAMUEL VIGODA**  
**New York City**

**HAZZAN JOSHUDA LIND**  
**Hyde Park Hebrew Center**  
**Chicago, Illinois**

#### *Hazzan Morton Shanok:*

As our officers and worthy Executive Vice President have so well stated, our Assembly is coming of age and thereby achieving privileges, but this brings with it also obligations. This workshop, in which the recognition of obligation is manifest, endeavors to stand up to these obligations.

A segment of our liturgy is in the form of supplication and petition. However, one of the dominant portions of our worship service is contained in the text made up of praise and thanksgiving. This note of laudation is sounded in its clearest tones in the group of Psalms known as the Hallel. Samson Raphael Hirsch tells us that the Hallel is the Jewish song of jubilation, that has accompanied our wanderings for thousands of years, keeping awake within us our consciousness of our world historical mission, strengthening us in times of sorrow and suffering, filling our mouths with songs of rejoicing in days of deliverance and triumph. To this day it revives on each festival season the memory of divine redemption and our confidence in future greatness. This session is dedicated to an examination of the contents of both music and text of the Hallel so that we might with added insight, arrive unto a concept which refresh our values. The word has many limitations and is constantly in need of explanation. Let me cite but two obvious illustrations. The Torah Las volumes and volumes written in explanation, in interpretation and in commentary on its words. Many Machzorim have commentaries printed alongside the tefillah in order to give more, fuller meaning to the word of the prayer.

However, Judaism has developed another corrective to the limitation of the word. A corrective of the most significant and all embracing manner is hazzanut. For as we surely know it is the basic and meaningful task of the hazzan through hazzanut to develop, to give added depth and new meaning to the word. Through his voice the hazzan enriches, adds warmth and brings out the color of full bloom to the meaning and interpretation of the word. So now, through words and hazzanut, we shall seek to reassess the old, with the aim of refurbishing our present and future outlook.

To examine the text we have the privilege of hearing from a profound, yet sweet, young, wonderful rabbi. One who is an excellent choice for this talk since, through background and experience, he has dealt with this and similar subjects. Born in Jerusalem, Rabbi Zvi Yehuda pursued his higher talmudic and rabbinical studies at the Hebron Yeshiva and the Kollel headed by the late Rabbi A. Y. Kalitz, known as Hazon Ish. He also, interestingly enough, studied law in Israel and did research work for the Institute of Research in Hebrew Law in Israel. The Rabbi served in the Israel Army as an educator and lecturer. He also was an assistant lecturer in Talmud at Bar Ilan University and lectured extensively for adults at the Institute for Adult Study in Tel Aviv.

Under the auspices of the Israeli Society for Biblical Research he served as a commentator on the Bible over the Israel Broadcast System, Kol Yisrael. He published educational articles in various journals. In 1960 Rabbi Zvi Yehuda came to the United States as an exchange teacher. He has an M. A. from Yeshiva University and completed the requirements for a Ph.D. degree. Rabbi Zvi Yehuda was recently engaged as instructor in Bible and Rabbinics at the Cleveland College of Jewish Studies. It is with a great deal of pride and pleasure that I bring to you Rabbi Zvi Yehuda.

#### Rabbi Zvi Yehuda

In order to understand the nature of *Hallel*, we know that we have a kind of *tefillah bakasha*. Now we have another kind also a part of *tefillah* that we call a *vidui*. Then we have another kind that we call *hodaye-praise*, to give thanks. There is a similarity between *vedui* and *hodaya*. It has to get our attention. Now in the first category of *bakasha* we have something that we will call *tachanunim*. It is also *bakasha*, but it is in some way a deeper or more penetrating way of asking. It is *stachanun*. The same *vidui*. It isn't enough only to pray, but you ask for mercy, for forgiveness, so that it is a kind of *slichot*. Now I would say, the climax of *hodaya* is expressed in that kind of *tefillah* that we call *Hallel*. Now what is the difference between *hodaya*, regular *modaya* and *Hallel*? In order to understand that, I would like to explain first - maybe it will seem a little bit strange - what is the real meaning of *hazzan*. But it has a very close connection to understand the nature of *Hallel*.

I heard once, that a rabbi and a cantor are trying to create a bridge or connection between man and God. So I heard, while the rabbi is trying to bring the word of God to man, the *hazzan*, as *sheliach tsibbur*, is trying to bring the prayers the expressions of man, before God. Maybe it sounds quite true. But it is not. Because here lies a very great mistake to understand the Judaic approach to the nature of a rabbi and a *hazzan*. A man doesn't need any intermediary between himself and God. There is a close connection. Every Jew has access to the same Torah. He might need a teacher to make him understand, to bring him close to the sources, but he certainly must be active; he must participate. It isn't that he pays someone to do the job for him. The same with *hazzan*. We fail to understand the real meaning of *sheliach tsibbur*. It is not that a *tsibbur* needs a *sheliach* to convey or to bring his feelings before God. They can do it themselves as well and maybe better. The real job of the *hazzan* is to create that very concept of *tsibbur*. You have *yehudim*, you have individuals. So the one that expresses the unity of those individuals, those *yehudim*, the *shaliach* of the *tsibbur* makes them a *tsibbur*, makes them a community or a congregation. But he is not the bridge because everyone has to find his way directly to God. If the congregation doesn't pray and doesn't participate then the word of the cantor seems to be in vain. In *Halacha* we have the concept, "shome's *ke'oney*" which means when one listens; (*shome'a*) when one tries to identify himself with the *tefillah* by paying attention to the *tefillah*, it

is regarded as if he himself did it. "Ke'oney," as if he himself prayed, but he has to create something, to create the very function or action of *shome'a*, of listening. It is not a passive action. Here we may understand the uniqueness or the difference of *Hallel*. I will try to explain it.

In a regular *tefillah* we have the *tsibbur* (congregation) and we have, the *sheliach tsibbur*. I will use the word *sheliach tsibbur-hazzan*. What is the job of the *tsibbur-to* be *shome'a*, to listen; the job of the *sheliach tsibbur*, the cantor is to raise his voice. That is the real meaning of *la'anot*, to say something in a clear voice. But in *Hallel* the direction is quite the opposite? and here we will understand the very secret of the *Hallel*. If we say, for example, *halleluya, halelu avdei Adonaa, hallelu et shem Adonai*. To whom do we speak to whom, No, we don't say, God, *halleluya*. *Halleluya* is not a secret word like in the old translations you have *halleluya*. In the Psalms it has a meaning. It means you have to praise God. So to whom is it said? To the *tsibbur*. It means that the way is the opposite. The *sheeiaeh tsibbur, Hakoreh me'orer, Koreh*, and that is why we say *li'kro et ha-Hallel* like *kri'ut ha-megillah*. We don't say *Ihitpallel*. It is like to call someone, explaining and calling and trying to make the *tsibbur* participate in that togetherness. And the *kahal* they are the one, but in a different connotation; they answer, they respond. That is the nature of *Hallel* not only when we feel that we have to thank God, to praise God, but when we feel that we have something that concerns the community as such. One cannot say *Hallel*. There is no *Hallel beyachid*, according to the *Halacha*, we need at least three people like *zimun, birkat hamazon*, why, because in *birkat hamazon* you have the same concept. *Rabbotai nevareich*, someone calls and then we have to say *yehi shem mevorach*. You have to call at least to two, *Yachid*, itself is nothing. You have to be more than one, that is why you need at least three. So we see that the job of the cantor in *Hallel* is very amplified. He is the one that leads the congregation.

He is not only the one that expresses the togetherness of the congregation but that creates that atmosphere of wanting and willing to pray to God not in the manner of a *yachid*, not as a secret, but to publicize, That will explain some features in the *Hallel*. I'm not going to read now the entire *Hallel*. After I will give that key, I hope it will be easier for everyone to understand by himself. You can use, of course, encyclopedias. For example, the *Encyclopedia Talmudit* about *Hallel* or the Jewish Encyclopedia.

We have repetitions. I want to point them out. For example, you have Chapter 118 from line 21 -ode&0 *ki anitani vatehi li lishua*. You say it twice. In the *Tehillim* it is only written once. *Even maasu habonim hayeta leroah pina*, you say it twice. *Me'ait hashem haita zot, hi niflat beeineinu Ze hayom asa hashem nagilah v'nismecha* vo, always you say it twice. *Ana hashem hoshia na-it* is written only once but you say it twice. *Ana hashem hatzidka na*, you say it twice. Then in all the *pesukim*, it isn't said *b'kol ram*, but you will see in the *siddurim, beit paamim*. You have to say

it twice. Why? If you will look carefully you will find that even before those *pesukim*, we have a way of repetitions. We will read. For example, *Tov lachasot bu'Adonai mib'toach ba'adam; t o v lachasot ba'Adonai niv'toach bindivim*, which is a repetition; *Kol goyim sevavuni bsheim Adonai ki amilam*, then 11 and 12 they are also repetitions. *Dacho d'chitani linpol va'Adonai azarani* is also a repetition of 12. And then, *kol rina vishua, beoholei txadikim yemin Adonai* then you have again *yemin Adonai romeima; yemin Adonai osa charil* sometimes it is even repeated thrice not only twice. *lo amut ki chye va'asapair ma'assi* *Ya, again, yasar yisrani Ya velamavat lo n'tanani.* *Pitchu li sha'ar tzedek* and then, *ze hasha'ar*. That will bring us to a conclusion that, maybe, was the way *Hallel* was said. The *Sheliach Tsibbur*, -the one, *the koreh*, the initiator, he said a *pasuk* and then he was answered by the congregation. Not always in the exact same words but a little bit differently, in order to make it maybe more interesting. Even in music we have sometimes the congregation not repeating the exact same melody, but changing it ever so slightly. Those *pesukim* were repeated the same way. That is why it wasn't written twice. because in the psalm it shouldn't be written twice. But in the *Siddur*, that is a source of liturgy, we know that it should be repeated like the *pesukim* before, *odha ki anitani*.

That is a very important factor, because then we understand when *Hallel* was originated and was developed, -and I can't go now into the historical details- but it is a very ancient *tefillah*, -it was initiated in a way of responding. To make my lecture shorter, you can read those details, those facts which concern the way the *Hallel* was repeated in the days of the *Tanaim*, in the first and second century. You can understand now it developed.

There is another point that we have to pay attention to. I will explain it in general form and then I will let you ask me those questions with which you are especially concerned and for which you want to know an answer.

We have, for example, a very strange situation. You finish a passage with the words, *ani amarti b'chofzi kol haadam kozeiv*. We have to understand what it means. Usually it is translated, every man is a liar. Maybe some have experience. They will say it is very true not including themselves, of course. But we have to understand what kind of phrase it is and why do we finish it. It is like the climax, the ending, or the conclusion, if you finish a passage with that. That is why it is important for us to look and to find it in chapter 116 the fourth chapter of *Hallel*, verse 11. Only by looking the way it is arranged here, what would be your conclusion. Is it an end or a climax of a chapter? *Is* it? It is not. In the *siddur* it is divided as they were two chapters, but they are not . . two chapters and that will explain the meaning of that phrase.

Before i will go into details I would like you to notice that the same happened with the *Lo lana*, chapter 115, verse 11. The same thing. There we have *Yirei Adonai, bitchu ba-Adonai ezram umaginam Hu.*

And we think that here is a conclusion of the chapter. But it cannot be the conclusion of the chapter. Why? You can see that it ends with a division of three parts. *Yisrael b'tash ba-Aharon*, two, and then *Yirei Adonai*. *So you* have *Yisrael, Bait Aharon, Yirei adonai*. That is in accordance to what we have later in the same chapter 12 and 13. *Yvareich et beit yisrael, Yvareich el beit Aharon, Yvareich yirei Adonai.* So it is not two different thoughts, it is one thought. It is like saying you have to live to trust, what would you say, to open, to trust, to have confidence. It is more. That is why you cannot translate the concept of *bitachon*, it is different than to have confidence, to trust to have faith, but, whatever it is, it is like saying, don't be in the status of despair. Believe. Why? The why is explained later. You cannot finish here. It is like saying. *Yisrael betach ba-Adonai, beit Aharon bitchu ba-Adonai, yirei Adonai, bitchu bu-Adonai*, why because *haahem xecharanu yevareich et beit yisrael; yevareich et beit Aharon, yevareich Yirei Adonai*.

So it is not two different chapters but it is one thing. So how come they are divided in the *Siddur* We all know it is a plain reason. Because we have that concept of *hatzi Hallel*. We say only in the Babylonian Talmud the term *ligmor et Hallel*. Rav found, when he came from Israel to Babylon, that on *Roshei Hodashim* they said *Hallel*. That wasn't the minhag in Eretz *Yisrael*. According to the ancient, original custom, it was said only in Israel 18 days a year the 8 days of *Sukkot*, the days of *Hanukah*, the first day of *Pesach* and also *Shavuot*. Then in those places, *hutz la'aretz*, we have two days so we have 21 because we add to *Sukkat* one day, *Pesach*, one day and *Shavuot* one day. But *Rosh Hodesh* they didn't have any *Hallel*. *Hallel* was not said on *Roshei Hodashim* in Israel They have a *simon*. Even they say *Hodu Lashem ki tov*, - and that is found in *Menorat Hamaor*, what is the *gematria* of *hodu*? 21 that is 21 days that we say the *Hallel*. He wanted to tell them not to do it because it is not in accordance with the law. Then he found out that they don't repeat the *entire Hallel*. But they wanted in some way to express a feeling of joy. In order not to distort the traditional custom they took out two parts of those two chapters.

They didn't say the first 11 verses of chapter 115 and the first verses of chapter 116. That also has to explained. Why was it so? - only those 11 verses

In order to explain it I will raise another question. What is the construction of *Hallel*?

If we want to divide it into parts, where would you put the division? Where would you say here we have a second part, where would you think is a new thing? If you will look carefully we have 6 chapters in *Hallel*. This is the original way of division. The first three and the second three. So, *Shavit* is a new beginning *-ahavti ki yishma hoshem et koli si tachanunai*, and you will see even the different mode, the different tune, the different concept. In order to understand that please know the first chapter starts with *Hallelujah* and it ends with *Hallelujah*. The second, *Btzeit Yisrael*, the *Lo Lanu* has no beginning and we have the

end **Hallelujah-veanahnu n'vareich Ya, meiata vlad olum, Hallelujah.**

The term **meiata v'ad olam** is a very complicated and difficult term to explain. It is found in **Tehillim** only in **Hallel** and **Shir Hamaalot**. But only in **Hallel** it has a unique meaning. It is also found in the prophecy twice. It is found in **Tehillim** 121: 8; 126: 2; 131: 3, then it is found in the Prophet **Y'shayahu 9:6**, about the Messianic period- **I'hachir ota ulsaada b'mishpat uvitxdaka meiata v'ad olam**, Then in **Micah**, who was a colleague or a disciple, they were in the same period. **Miach - umalah Hashem aleihem b'har Zion ata v'ad olam**; you know that **be'acharit hayamim** is also repeated in **Y'shayahu** and in **Micah** - That term- **meiata v'ad olam** usually designates what God does for us. Here we have in **Tehillim**, and especially in **Hallel**, **yehi shem Hashem mevorach meiata v'ad olam**. The praise that we have to praise will be **meiata v'ad olam**. That is the beginning; **"yehi shem Adonai mevorach meiata v'ad olam."** and **"ve'ananachnu nevareich Ya meiata v'ad olam"** is the end of the first part of **Hallel**. It is interesting that we have an opinion in Talmud **Yerushalmi**. We have an opinion of Ban Kapara that those 3 chapters are unique for themselves and whenever we have **Hallel Hagadol** that is the meaning of **Hallel Hagadol**. It wasn't accepted, but at least you can see that those three chapters are unique.

Then it seems that when they decided to repeat **Hallel** they found that it would be wise to omit the first verses of the last chapter of the first part and the first verses of the third chapter of the second part. Because here we have that those two chapters are connected together. If you read from **ma ashiv lashem** in chapter 116, it has a meaning. **Ma ashiv laShem kol tagmulo** alai-what can I answer God? Because whatever I will give him, I will ligmol, to give back. It isn't, it will not be sufficient. It has a meaning. You may start a chapter with **Adonai xecharanu, y'vareich, y'vareich**. But either you start from verse 12 in chapter 116 or from verse 12 in chapter 116, that makes sense.

You can start from the beginning, it makes sense. But you cannot start in the middle. You cannot finish an **inyan**, an entire thought by ending **ani amarti bechofzi kol haadam kozeiv**. That you will find, if you will compare it to another **pasuk** in **Tehillim** chapter 31, verse 23. You have the same expression-uni **amarti bechofzi nigraizti-mineged einehaachein shamata kol tahanuai beshavi eileha**. The expression is, when I was, **bechofzi**, in a hurry or in despair, it occurred to me for a moment that **nigzarti mi-neged einecha**, I am not before your eyes but you listen to me and now I feel that I am safe. That thought was only momentary, a provisional thought. The same here is to be read **ani amarta bechofzi kol haadam kozeiv**, but it wasn't so when I was despaired I thought that **kol haadam kozeiv**. It doesn't mean, according to what I understand, that everyone is a liar, kozeiv in Hebrew doesn't always mean to lie. I say **nahal achzav**. What does it mean, **achzava** in Hebrew-disappointment. **L'hitachzeiv**

means to be disappointed to wait for something and you don't find it. **Kol ha adam kozeiv** means you can't trust them or there is no existence. Maybe when he said **kol haadam kozeiv**, he didn't want to accuse other people, he meant himself, I and everyone, have no source of existence. We have nothing to rely on but that was only when I was in a moment of despair. How can we stop here and say **ani amarti bechofzi kol haadam kozeiv**, and that is all. It isn't true. **Kol haadam** is not **kozeiv** because he found later that **ma ashiv laSheim kol tagmulo** alai. He saved me. It was only a momentary thought. That is only one example how, when it is printed in the Siddur we have to be careful to understand the meaning.

I stop now with this thought, even though it is a very difficult place to leave off, however, in order to allow for some questions. Those who are here are listening very enrapt, so would you ask questions,

**(In answer to questions)**

First of all we now have two terms and we use them-**Hallel hagadol**, we refer to chapter 136, that is also a chapter of **Hallel** because it has the same nature of response-hodu **eidonci ki tov ki l'olam hashdo; Hodu IEilohei haElohim, ki l'olam hasdo**. The Sheliach **Tsibbur** says the first part and the entire congregation responds, **k i l'olam hasdo**. **Hallel Hamitzri** is the name of our **Hallel** from chapter 113 to 118 as an entity, as a unit. Why is it called **Hallel Hamitzri** because of the chapter **B'tneit Yisrael**. Here we have to understand what is the connection between the first chapter, **Halleluyah a v d e i Hashem** with **Bitzeit mitzrayim**. Is there any connection? It seems to be an introduction to say that everyone has to praise God and he will be praised **meiata v'ad olam**, for ever, **mimizrach shemesh ad m'vo'o**, and here, too, all the translations about, "from the sunrise to the sunset," are not correct because, we are not talking about sunrise and sunset, we are talking about the orient and the west-the entire world. We are talking about space- the first is time, **meiata v'ad olam** everywhere-everytime and everywhere. In Hebrew it combines both things. Why is it that everywhere the name of God is praised, because He is the God that has the same sun that functions according to the same law everywhere. You see God everywhere, so that expression is also a statement and an explanation. But what is the connection to **B'tzeit yisrael mimitzrayim**. I found a wonderful explanation in the **Midrash-Tehillim**.

We say **Halleluyah avdei Adonai** and the real meaning of **avdei Adonai** is "those who are avadim la-avadim", meaning that when Israel were redeemed from Egypt they became **avdei Hashem**. That is the reason why we don't say **Hallel** on Purim, for example. There is an explanation in the **Talmud Magillah**, page 14, because Raba said how can we say **Halleluyah avdei Hashem al katei avdei Ahshueros anan**. The meaning is we can praise it only about such a Redemption, that granted us real freedom. To say that we omitted those parts because they contain **tachanunim** is wrong. Because you have more

*tachamurim* in *Min Hameitzar karati Ya anani bamerchavya* and you didn't omit. Those parts of *tachanunim* that we find in *Hallel* were repeated after redemption, saying, I am able to appreciate the Redemption when I realize in what kind of a situation I was before, so I remind myself when I was in that situation of *meitzar*, of sorrow, of despair. Those *tachanunim* are said in a way of introduction to the praise. Even in *Hagadah, matchil bignut and misayeim beshevach*. We cannot praise God without being reminded of the situation of *mitzukah* of despair and the way we were redeemed. That kind of *Hallel* is a very important prayer because we tend to turn to God when *'zis zeir shlecht*, when they have *tzores*, because they need something, they need *parnossa*, they need other things, so they have no way, they are compelled or urged by their desire to turn to God. But the secret of real religious attitude to God is to be able to turn to God not because *'zis dir shlecht*, not because you suffer, but because you are full of joy and in that way you learn how to appreciate your situation of joy and you know that whatever you have, *you* have to say *Halleluyah*.

#### **Hazzan Shanok :**

I am sure that you realize that our guest was condensing in capsule-fashion a theme, a subject which should take a whole series of lectures. His fine delving into this subject, in this short space of time, gives us a keen insight into his approach. An approach, which I am sure, has left us all with a most magnificent feeling and I speak, on your behalf as well as on my own, and the entire committee, when I say thank you very, very heartily.

Let me immediately go to the first of our hazzanic interpreters. He is a hazzan who really and truly needs no introduction to this gathering. A hazzan whose spirit and creativity belie his age and his name. Hazzan Alter has been jumping about Grossinger's with such agility and with such lightness that it makes me want to address him as the Yunger Alter. I shall not go into details of his background and outstanding career since this was well-covered when he was introduced to us at our convention, I believe it was two years ago. It *is* indeed my pleasure, privilege and honor to give to you one of the gedolim of this hazzanic era, Hazzan Yisrael Alter.

I know he will confine himself to a very few words while introducing his portion from the *Hallel*.

#### **Hazzan Israel Alter:**

It is not an introduction of a portion of *Hallel*. It is a small prayer of *Hallel*. I have in Africa a very dear friend, a rabbi. He asks me from time to time, how I am? what I am doing? are you not working too hard? When the Parsha Joseph was being read, it occurred that I wrote him a letter.

I thought that I was, as it is said, going on pension. During the time when I was not on pension, I sang. Now that I am on pension, I have to say and to sing, or to sing and to say. Two years ago I was asked to talk and now I have been asked to sing. With

the difference that two years ago it was light on my heart and today it is not.

(Hazzan Israel Alter sang a short prayer from *Hallel*.)

#### **Hazzan Shanok :**

Isn't this a historic occasion. I want to thank Daniel Gildar, a student at the Cantors Institute, for so very ably accompanying our dear friend. The second of the gedolim is one who also needs no introduction to this group, yet I will say a little about his background in order that it be written into our records.

Shmuel Vigoda wrote me of a side effort of his, which I am sure, we all should take note of. Before I give you a little of his background let me acquaint you with this fact. He writes that he is engaged, and has been for some time, in compiling the history of hazzanut by means of drawing pen portraits, profiles of the world-famous figures of our profession who have made history. He has written about 150 articles, originally in Yiddish, and now he is re-writing them in English. He hopes to publish both the Yiddish as well as an English version in book form in the very near future.

He was hazzan for the Rina Temple in Budapest prior to his coming to the United States. He occupied upon his arrival in the United States, the pulpit at Shaarei Tzedec in Detroit, succeeding Abraham Minkovsky. When he was called to New York, he took over the post at Ohavei Tzedec held until then by Yosele Rosenblatt. Subsequently he was connected with the Concourse Center of Israel and other congregations. I am sure I am not giving you any information that you don't know when he tells us that he concertized and traveled through many continents, Israel, South America and all over the United States and Canada. His voice is one of those in the RCA Victor recording, *Golden Voices of Israel* which features Rosenblatt, Quartin, Pinchik, Kapov-Kagin, Glantz. There are other recordings of his golden voice. Without taking any of his time or yours any further, it is again my extreme honor and pleasure to give you our friend and your friend, Hazzan Shmuel Vigoda.

#### **Hazzan Vigoda :**

I have chosen to *sing Ahavti*. I think it has something to do with us. It assures us that God is watching over us. Because it says *shomer petaim Adoshem*. Another reason I am in favor of the underdog. You heard the rabbi tell when there was an occasion they cut out portions. What did they cut *Ahavti* and *Lo Lanu* is not for me, this is fo Alter.

Cantor Edgar volunteered to accompany me and I thank him very much for taking the time and effort.

#### **Hazzan Shanok :**

I think it's going to take a while before this entire assemblage can express its gratitude to our beloved guests: Rabbi Zvi Yehudi, Hazzanim Israel Alter, Samuel Vigoda, Joshua Lind. I am sure that you are all just full of the wonderfulness of the occasion. We thank them all for coming here.

## EVENING SESSION:

### YIZKOR

Memorial tributes to departed colleagues:

ISADORE ADELSON	ABRAHAM KAPLAN
BERNARD ALT	AWLPH KATCHKO
WILLIAM H. CAESAR	JACOB KOUSSEVITSKY
DAVID CHASMAN	JOSEPH MANN
JOSEPH CYSNER	GERSON S. MARGOLIS
HARRY FREILICH	ITZIK SCHIFF
MARCUS GERLICH	JACOB SCHWARTZ
LEIB GLANTZ	RUBIN SHERER
JUDAH GOLDRING	HYMAN SISKIN
JACOB GOLDSTEIN	JACOB SIVAN
WILLIAM HOFSTADER	MENDEL STAVIS
JACOB HOHENEMSER	ISAAC TRAGER
ISRAEL HOROWITZ	SOLOMON WINTER

Psalm 121: Esa Enay – *Ephros*

El Maleh Rachamim :

HAZZAN JACOB SONNENKLAR  
Congregation Shaarey Zedek  
Detroit, Mich.

Eulogy and Kaddish :

HAZZAN ASHER BALABAN  
Temple Israel  
Wilkes Barre, Pa.

It is traditional for us to gather each year at convention to honor the memories of our dear departed colleagues. As we recall the names of those whom we honor tonight, let us, each in his own heart, think of their lives and the meaningful associations we had with them.

During the past year we suffered the loss of two of our most esteemed Hazzanim; pioneers and charter members of the Cantors Assembly, whose contribution to the growth of our congregation is immeasurable.

Jacob Hohenemser - a survivor of the Nazi holocaust, came to these shores endowed with a rich heritage and background in synagogue music. He served Temple Emanu-El of Providence, R. I., for twenty-three years with rare distinction. His adjustment to his new environment was astonishingly smooth and his efforts resulted in a fruitful and successful ministry.

Although Jacob Hohenemser could have easily relaxed and rested upon his laurels, his inquisitive mind and his strong determination for more learning brought him to the Cantors Institute and Seminary College of Jewish Music, where he relentlessly pursued his musical research.

I would find him in the library of the Jewish Theological Seminary or at the New York Public Library deeply engrossed in his studies. He would make long and arduous trips to the libraries of Brandeis and Harvard Universities to gather his research material. He was a craftsman in collecting and

collating material, and his was an endless quest for new scholarly horizons. The success of this great man is known to all of us, for he was the first Hazzan in America to earn a doctorate in the field of Jewish Music.

As music editor of the Cantor's Voice he wrote numerous articles and scholarly papers covering a broad spectrum of subjects, each of vital concern and interest to the world of Jewish music.

He was among the first to recognize the efforts of our Jewish composers in their attempt to create a renaissance of Hebrew music. He felt it was the Hazzan's task to be involved in the forefront of this renaissance, to study this music intelligently and with an open mind. Dr. Hohenemser realized that the survival of Hazzanut and the pure Hebraic music art form was being threatened by ignorance and apathy. He urged us to plunge into the sea of Jewish learning, he urged us to be the spokesmen of our Jewish composers in bringing their sacred musical creations to the hearts and minds of our worshippers. He had been denied children of his own and looked upon the young students of the Cantors Institute as if they were his helping them in any way he could. There was no pride or arrogance in him, but rather a willingness to work beyond his physical capacity to show us the direction we must take.

His activities extended beyond the *dalet amot shel hazzanut* - four ells of Hazzanut. As an outstanding American citizen, - for service and devotion to his country, - the city of Providence recently voted him "Man of the Year". Jacob founded the Rhode Island Self Help Association, an organization of noteworthy significance, whose purpose was to help the survivors of Nazi Germany establish themselves on these shores, - to find jobs, to start businesses of their own, to stand on their own two feet. This was truly the highest form of *Tzedakah*.

Many of us have locked within our hearts fond personal and intimate recollections of Jacob, his modesty, his gentleness, his warm sense of fellowship, and above all his willingness to share his wealth of knowledge with us. May we never forsake his great legacy.

Rubin Sherer was one of those rare individuals, possessing and mastering many skills and talents, which he unselfishly shared with his congregation, Temple Beth-El of Allentown, Pa.

He was awarded his Master's Degree at Columbia University and in 1962 was named a Fellow of the Cantors Institute. For twenty-two years he served his congregation with devotion and dedication, covering every aspect of synagogue life. As cantor and music director he stirred his congregation with his sweet voice and skilled musicianship to the depth of religious feeling. His talents as a teacher and principal of the religious school were recognized by the positive impact he had upon the lives of the young people he inspired with love and devotion for Jewish life. Rubin organized adult Jewish classes for parents, to overcome the indifference and apathy of the home towards Jewish

education. He was most successful in this *project, and* outside groups, such as Hadassah and B'nai B'rith, prevailed upon him to institute similar programs for their membership. Rubin Sherer was a Jewish educator in the highest sense of the word. He helped found many vital social agencies in the community dealing with youth problems. He served on the board of practically every organization in which he was involved. The Mental Health Clinic, the Guidance Clinic Board, the Boy Scouts, and many other worthy organizations benefitted by his active leadership and dedication.

A modest and unassuming man, he was the recipient of many awards and honors by a grateful community in recognition of his unselfish devotion.

In today's *Sidra of Kedoshim* we are commended; "umikdoshai tira'u - and thou shalt reverence My holy places". The Talmud in *Yvamot* 6, asks: 'Veizu mora mikdash? - What constitutes reverence **for** holy places?" and the Talmud answers; "Lo yikaneis adam l'har habayit b'maklo uv-minalo uv-afudato uv-avak she-al gabei raglav v'lo ya'asenu k'pandarya - A man shall not enter the sacred place of the Holy Mount with his *Stick*, with his *Shoes*, with his *Money Bay*, or with *Dust Upon His Feet*. Nor may he use it as a *Short Cut*.

*B'maklo* - With his stick! A man may not enter the sacred place of hazzanut and the synagogue with strife and contention, but he must be an *Ohev shalom v'rodef shalom*, - a lover of peace and pursuer of p e a c e ,

*B'minalo* - With his shoes! When God revealed Himself to Moses at the burning bush, He said: "Shal n'alecha mei-al raglecha,ki hamakom asher atah omeid sham, admat kodesh hu! - Remove your shoes from your feet, for the place upon which you stand is holy ground!" It was ancient custom to remove the shoes upon entering a sacred place. For various involved halachic reasons the sages of the Talmud did away with this practice. Our interpretation would suggest that a man must enter the synagogue with a posture of reverence.

*B'afudato* - A man may not enter the synagogue with his money bag! the stress and emphasis of the synagogue is not what we can get out of it materially, but what we can put into it spiritually.

*Uv'avak She-al Gabei Raglav* - We must not permit dust to gather upon our feet! We must not stagnate, we must constantly move forward to deepen insights, probing and studying our sacred liturgy.

*V'lo Ya'asenu K'pandarya* - A synagogue is not to be used as a short cut or a stepping stone to promote our own ego and selfish ambitions.

This is the way Jacob Hohenemser and Rubin Sherer entered their sanctuary. They were peaceful men, they walked with reverence, they sought after spiritual wealth, they were active men, both in scholarship and community service. The synagogue was not their stepping stone, it was their goal. Their lives are an inspiration to all of us.

May God send His comfort and healing to their families. Y'hi Zichronam Baruoh. Amen.

**A CONCERT OF  
MUSIC FOR THE SYNAGOGUE  
Wednesday, Evening, May 5 th, 1965**

The aim of the Cantors Assembly of America in producing the extraordinary concerts which are heard at its annual conventions is to highlight both the ancient and new creativity of those who compose for the synagogue.

During the first half of this concert we shall present a Sabbath Eve service in the hasidic style by the noted composer, Lazar Weiner. This lyrical and charming hymn to the Sabbath is one of the crowning efforts of this extra-ordinarily gifted composer who this year celebrates thirty-five years in Jewish music.

Lazar Weiner is equally facile in opera, art song, choral and symphonic music, but it is in his role as composer of synagogue music that he is closest to the Cantors Assembly. He has composed more than a score of moving services and numerous liturgical compositions. In addition to composing, Mr. Weiner is also the Music Director of the Central Synagogue of New York and the A.B.C. Radio Network's "Message of Israel". He is a member of the faculty of the Hebrew Union College School for Sacred Music and a much sought after choral conductor.

We are grateful to the Metropolitan Synagogue of New York, its rabbi, Judah Cahn and its cantor, Norman Atkins, for making their synagogue choir available to us. They will be joined by three distinguished colleagues of the Cantors Assembly in marking this important milestone in Lazar Weiner's career.

The second half of the program will highlight the Recitative, a unique form of musical expression which epitomizes the hazzanic art. These will be recreated by a group of outstanding soloists.

The choral music to be heard will be presented by the newest of several regional branch choruses, the Concert Ensemble of the New Jersey Regional Branch. For a number of years, under the direction of Hazzan Leopold Edelstein, they have been growing in artistry and in the scope of their repertoire. We are pleased to have them add their talents to this concert.

**PROGRAM**

Shir L'Shabat	Lamar Weiner
A Sabbath Service in the Hasidic style	
Lecho Dodi	Borchi Shema
Mi Chomoch	Hashkivenu
Soloist: HAZZAN BEN W. BEIFER	
Temple B'nai Sholom, Rockville Center, New York	
Veshomru	Kaddish Yismechu
May The Words	Kiddush
Soloist: HAZZAN LAWRENCE AVERY	
Beth El Synagogue, New Rochelle, New York	
The Choir of the Metropolitan Synagogue of New York City	
Mr. LAZAR WEINER, Conductor	

Elohei N'Shomo (Recitative)	Y. Rosenblatt
HAZZAN PHILIP KROHN	
Congregation Emanuel, Philadelphia, Pa.	
Habet Mishomayim (Recitative)	W. Bogzester
HAZZAN MENDEL FOGL	
Congregation Shaare Zedek, Monteal, Canada	
S'firah	S. Alman
CONCERT ENSEMBLE	
OF THE NEW JERSEY REGIONAL BRANCH	
HAZZAN LEOPOLD EDELSTEIN, Conductor	
Soloists : MORRIS LEVINSON, MORRIS SCHORR,	
SIDNEY SCHARFF	
Ham'chadesh B'tuvo	A. Michelson
HAZZAN ALLAN MICHELSON	
Valley Jewish Community Center, North Hollywood California	
Sheyiboneh Bes Hamikdosh	I. Schorr, Arr. S. Fordis
HAZZAN ALLAN MICHELSON	
Valley Jewish Community Center, North Hollywood, California	
HAZZAN URI FRENKEL	
Judia Congregation, Los Angeles, Cal.	
HAZZAN SAMUEL FORDIS	
Valley Beth Sholom, Los Angeles, Cal.	
U'v'drei Kodshecho (Recitative)	A. Berkowitz
HAZZAN SHABTAI ACKERMAN	
Congregation Beth Abraham, Detroit, Michigan	
Kedushah : (Naaritz'cho)	A. Dunajewsky
THE CONCERT ENSEMBLE	
Soloists : ABRAHAM LEVITT, NATHANIEL SPRINZEN,	
	MOSHE WEINBERG, SAMUEL LAVITSKY,
	SAMUEL MORGINSTIN
<b>THE CHOIR OF THE METROPOLITAN SYNAGOGUE OF NEW YORK</b>	
Soprano :	Tenor :
MARJORIE MCCLUNG	EMANUEL ROSENBERG
ELIZABET MOSHER	DAVID DODDS
Alto:	Bass :
JOANNA SIMON	RAY LAZARUS
SARA CULBERTSON	CHARLES WATSON
ROBERT PEARCE, Organist	
CONCERT ENSEMBLE OF THE NEW JERSEY REGIONAL BRANCH	
HAZZAN LEOPOLD EDELSTEIN, Conductor	
ESTHER BOXER, Accompanist	
HAZZANIM :	
EDWARD W. BERMAN	MORRIS SCHORR
ASHER HERMAN	ISADORE SINGER
SAMUEL LAVITSKY	NATHANIEL SPRINZEN
MORRIS LEVINSON	JOSHUA O. STEELE
ABRAHAM LEVITT	BENJAMIN STEIN
SAMUEL MORGINSTIN	ISRAEL TABATSKY
KALMAN NEWFELD	MOSHE WEINBERG
ARTHUR A. SACHS	SOL WECHSLER
SIDNEY SCHARFF	ISRAEL WEISMAN

Hazzan Abba Weisgal of Baltimore, Md. concluded the proceedings of the 18th Annual Convention with the chanting of *Birchat Kohanim*.

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<b>MORRIS LEVINSON</b>	<b>MORTON SHAMES</b>
<b>SAUL MEISELS</b>	<b>ABRAHAM B. SHAPIRO</b>
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<b>DAVID J. KANE</b>	<b>KURT SILBERMANN</b>

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**W. BELSKIN GINSBURG**, *Chairman*

<b>YEHUDAH MANDEL</b>	<b>ISAAC WALL</b>
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